



DOCTOR WHO ONE-ON-ONE WITH CAPALDI

SciFiNow

THE WORLD'S BEST SCIENCE FICTION
FANTASY AND HORROR MAGAZINE



TM

THE GEEK



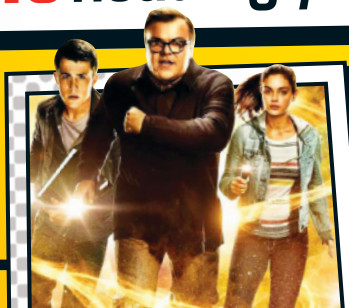
// AVENGERS:
INFINITY WAR
// SKULL ISLAND
// PREACHER
// WESTWORLD
// DEFENDERS
// HIGH-RISE
// TWIN PEAKS
// AMERICAN GODS
// AVATAR 2
// GALAXY QUEST
// JUSTICE LEAGUE
// ALIEN: COVENANT
// OUTCAST
// DIVERGENT 3
// THE BFG



The **ultimate guide** to sci-fi's **100 hottest films, TV shows & more** heading your way in 2016 & beyond

GOOSEBUMPS EXCLUSIVE

RL Stine on bringing your nightmares to the big screen



BLAKE'S 7: THE UNTOLD STORY

The troubled history of the BBC's cult classic



DigitalEdition
GreatDigitalMags.com

ISSUE 114

ip
I AM A GEEK
PUBLISHING

www.scifinow.co.uk

MARTIN A. SAUNDERS

INSURMOUNTABLE ODDS

BOOK I OF WHEN STARS FALL

They have no
idea what's
coming...

Available now on...

Amazon Kindle

Google Play

Kobo

Print edition via CreateSpace

For information on the trilogy, or the project, visit;



dominium

<http://dominium.maksw.com>



Has there ever been a better time to be a geek? The amount of things to get excited about that the future holds in store is truly mind-

boggling: a *Star Wars* film every year; a new *Star Trek* movie and a TV series; more DC and Marvel movies then you can shake a sceptre at; *Twin Peaks* returning – the list goes on and on.

But the above barely even scratches the surface. Narrowing down the best of what's up ahead into just 100 points was one of the hardest things we've had to do, but it's been done: yes, the Geek 100 is back for another year, showcasing the future of sci-fi, fantasy and horror in all its glory.

As well as this, we have our usual array of exciting exclusive interviews. First up, Peter Capaldi regales us about this year's *Doctor Who* Special; RL Stine gives his thoughts on seeing his *Goosebumps* books finally hit the big screen, and we look back with nostalgia at the BBC's legendary *Blake's 7* and its amazing legacy.

The future's bright; the future's SciFiNow.

Steve

Steve Wright
Deputy Editor

GET EXCITED ABOUT THE SHANNARA CHRONICLES

Sword & sorcery has been in short supply on TV for a number of years, but MTV's big-budget adaptation of Terry Brooks' mega-selling *Shannara* series looks like it has the star power to pull it off. Boasting *Smallville* duo Alfred Gough and Miles Millar behind the lens, *Iron Man*'s Jon Favreau in the director's chair and a cast including the likes of Ivana Baquero (*Pan's Labyrinth*), Manu Bennett (*Arrow*) and John Rhys-Davies (*The Lord Of The Rings*), we have high hopes for this one.

CONTENTS

EVERY ISSUE

06 PORTAL

What's happening in the world of sci-fi

14 SUBSCRIPTIONS

Subscribe to the magazine and save today

130 NEXT ISSUE

Your first look at the next issue of SciFiNow



60 ASH VS EVIL DEAD

Bruce Campbell gets back in the groovy



116 BRIDES OF DRACULA

Inside the Hammer hit

RETROSPECTIVE



06 CIVIL WAR

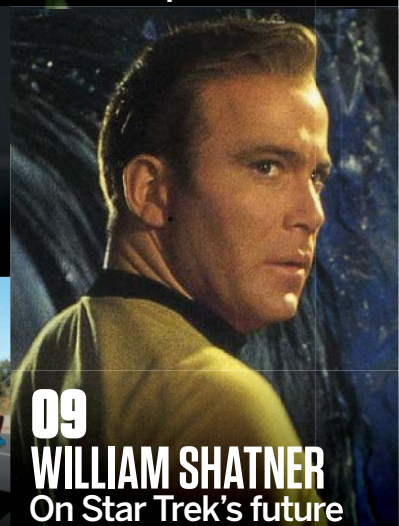
Everything we know about Cap 3



122 STEPFORD WIVES



58 THESE FINAL HOURS



09 WILLIAM SHATNER

On Star Trek's future



54 GOOSEBUMPS

RL Stine faces our fears



44 DOCTOR WHO

Capaldi on River's return

PORTAL

06 Captain America: Civil War

We pick the highlights from the trailer for the Marvel movie that will change it all.

08 Drew Goddard

The *Buffy* scribe on *The Martian*, *Daredevil* Season Two and *Cabin In The Woods* sequels.

09 William Shatner

Captain Kirk himself gives his thoughts on the TV series and upcoming 50th anniversary.

10 Peter & Wendy

Laura Fraser talks to us about starring in ITV's *Peter Pan* prequel series with a difference.

FEATURES

17 The Geek 100

From *Star Wars* and *Star Trek* to *Twin Peaks* and *Legends Of Tomorrow*, we rank the films, TV and more you should be excited about in 2016.

44 Doctor Who: Christmas Special

Peter Capaldi, Alex Kingston and more reveal all on the return of River Song as the annual festive frightener makes its comeback.

50 12 Days Of Christmas

We get together with our favourite Christmas films and shows for a Yuletide sing-along with a difference. May contain Mogwai.

54 Goosebumps

Author RL Stine talks to us about seeing his monsters brought to the big screen in the all-action movie take on the classic children's horror books.

58 These Final Hours

Star Nathan Phillips explains why the Aussie apocalyptic thriller is something you should make time for.

60 Ash Vs Evil Dead

Grab a boomstick and get comfortable with the *Evil Dead* sequel series as we chat to Bruce Campbell, Sam Raimi and more.

REVIEWS

68 The Hunger Games: Mockingjay – Part 2

Does Katniss bring the games to an end in style?

69 The Good Dinosaur

Our verdict on Pixar's alternate-reality prehistoric tale.

69 Attack On Titan

The Japanese anime hit gets a life-action remake.

71 Victor Frankenstein

Is the Daniel Radcliffe/James McAvoy monster-double act a success story?

73 Halo: Fall Of Reach

Get to grips with the Master Chief's origin tale.



17 THE GEEK 100

The best of 2016 and beyond

COVER FEATURE

74 Ghost Story

Relive the terrifying Fred Astaire-starring horror flick all over again.

76 Jessica Jones

Is Marvel's latest Netflix-hosted series the success story we hope it will be?

76 The Man In The High Castle

Find out whether Amazon's Philip K Dick adaptation makes the transition to the big screen.

77 Fear The Walking Dead

We ask the question: does the *Walking Dead* spin-off match up to its predecessor?

78 Star Wars: Battlefront

Find out if DICE's return to the series is strong in the Force.

BOOK CLUB

86 Essential Read: The Woman In Black

How Susan Hill overcame personal tragedy to pen this form-transcending ghost story.

90 Beginner's Guide: Arthur C Clarke

Want to know more about the man who made *2001: A Space Odyssey* possible? Read on.

98 Upcoming YA Authors

Your guide to the best new YA authors looking to take *The Hunger Games*' crown.

102 Matt Kindt

The graphic artist on his latest project, *Past Always*, and his plans for the future.

TIMEWARP

106 Blake's 7

We return with Roj and co to the *Liberator* for the story of the BBC's cult hit.

114 Garrick Hagon

Biggs Darklighter himself on his brief but memorable role in the *Star Wars* series.

116 The Brides Of Dracula

The story of Hammer's hammy horror classic.

120 The Reflecting Skin

How this under-seen horror yarn became a cult classic.

122 The Stepford Wives

Behind the scenes on the subtle sci-fi thriller and the much-maligned remake.



SUBSCRIBE

FOR SUBS, OFFERS AND MORE,
START SHOPPING AT:
WWW.IMAGINESUBS.CO.UK

MEET THE TEAM

Q. What film or TV show are you most looking forward to in 2016?



James Hoare

Editor in Chief
A. *Daredevil* Season 2
Looking forward to seeing Jon Bernthal's take on the Punisher.



Steve Wright

Deputy Editor
A. *Rogue One*
Mads Mikkelsen in a *Star Wars* movie? I'm sold.



Jonathan Hatfull

Features Editor
A. *The X-Files*
I don't even care if it's bad; it's new *X-Files*.



Poppy-Jay Palmer

Senior Staff Writer
A. *Fantastic Beasts*
I need more JK Rowling magic and I need it now.



Marcus Faint

Art Editor
A. *Civil War*
Huge fan of the comic storyline, can't wait to see it on the big screen.



Jen Neal

Production Editor
A. *Star Trek Beyond*
Because I've always been more of a Trekkie. Move over *Star Wars*!



PORTAL

Your essential, trustworthy and unrivalled guide to the latest genre happenings



5

THINGS WE LEARNT FROM THE CIVIL WAR TRAILER

Tensions are high between Captain America, Iron Man and the government...

WORDS POPPY-JAY PALMER

We've been in the dark for a long time regarding *Captain America: Civil War*. But Marvel recently brought some light back into our fan-people lives with a brand star-spangling new, action-packed, emotional and exhilarating first trailer and some shiny posters. Now we know loads about what's in store, but somehow also not enough. We're starting to piece things together, and what we see is wonderful. Alliances have formed, friendships have broken, and a whole lot of whoop-ass is about to be unleashed. Here are five things we didn't know – but

now do – thanks to that beautiful beast of a trailer...

1 STEVE ROGERS IS A REALLY GOOD FRIEND

It's quite easy to bow down to peer pressure, especially when all your peers have superpowers. But that's just not Steve Rogers' style. There's a big different between peers and friends. He'd rather saddle up against the government and become a law-breaking vigilante than betray his allies. And he's not only loyal, but extremely forgiving. After all the havoc Bucky Barnes caused in *The*

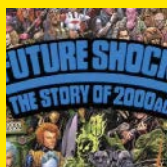


Steve is willing to do whatever it takes to look after his friends.

Winter Solider, Steve knows that it wasn't really him doing any of it. He was forced, and for that Steve is prepared to look the other way and help him instead of holding him accountable for his actions. Sam Wilson also seems to have the same kind of outlook. He hasn't known Steve for anywhere near as long as Steve has known Bucky, but he's still more than happy to stand next to him and fight.

2 BLACK PANTHER IS ON POINT

We'll be honest: we were a little worried about Black Panther's



The director of the access-all-areas 2000 AD doc reveals all



The star of Fear The Walking Dead on Season Two and more



Showrunner Melissa Rosenberg talks the next series and Defenders



Everything we know about Stan Lee's new superhero show

aesthetic when the first character concept art was released. He put us in mind of the gimp scene from *Pulp Fiction*. Luckily, Black Panther is nothing but badass in the trailer. It could be the lighting. It could be the setting. It could be that we know Chadwick Boseman is inside the suit. All we care about are the levels of brilliance both this character and his solo film have the potential to be. The suit in question is made out of a vibranium weave (the same type of metal the Iron Man suit is made from), and it looks pretty sleek and fancy, but what we're really impressed with is the mask. No one could look him and not see the mask of super-cool Wakandan royalty.

3 SCARLET WITCH IS ON CAP'S TEAM

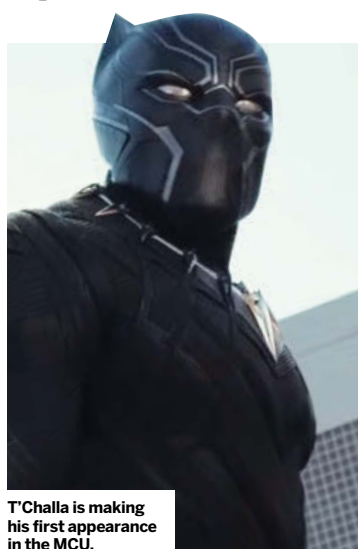
With her powers, Scarlet Witch would be a major asset to either team. When she didn't appear on any of the line-up artwork that was leaked a while back, we presumed she would be stuck in the middle for most of the film, fighting anyone she came into contact with to avenge her brother Quicksilver's death. Judging by the trailer, she seems to be siding with Captain America. And

why wouldn't she? The whole thing where she and Quicksilver were working for Ultron and doing his dastardly bidding ought to count against her in the government's eyes, meaning she'd be the most vulnerable to incarceration if they had her details and knew what she was up to 24/7. This revelation isn't really a revelation, but at least we know now. However, we still have no idea where Spider-Man stands on this issue. But he's not even old enough to vote, so...

4 BUCKY'S BACK

Bucky is back! Obviously we all knew Bucky Barnes was joining in the fight, but he's actually, really Bucky! He's not the Winter Soldier anymore; he's the Bucky we all know and love. He's probably not quite the version of himself we saw in *Captain America: The First Avenger*, but he recalls some details about pre-super-soldier serum Steve Rogers. He remembers Steve's mum's name is Sarah, and that he used to wear newspaper in his shoes. Not still not quite the same (hello, deadly-ass metal arm), but at least he's definitely not putting all his effort into killing Cap. Rather than fighting alongside his friend,

“NO ONE COULD LOOK AT BLACK PANTHER AND NOT SEE THE MASK OF SUPER-COOL WAKANDAN ROYALTY”



T'Challa is making his first appearance in the MCU.

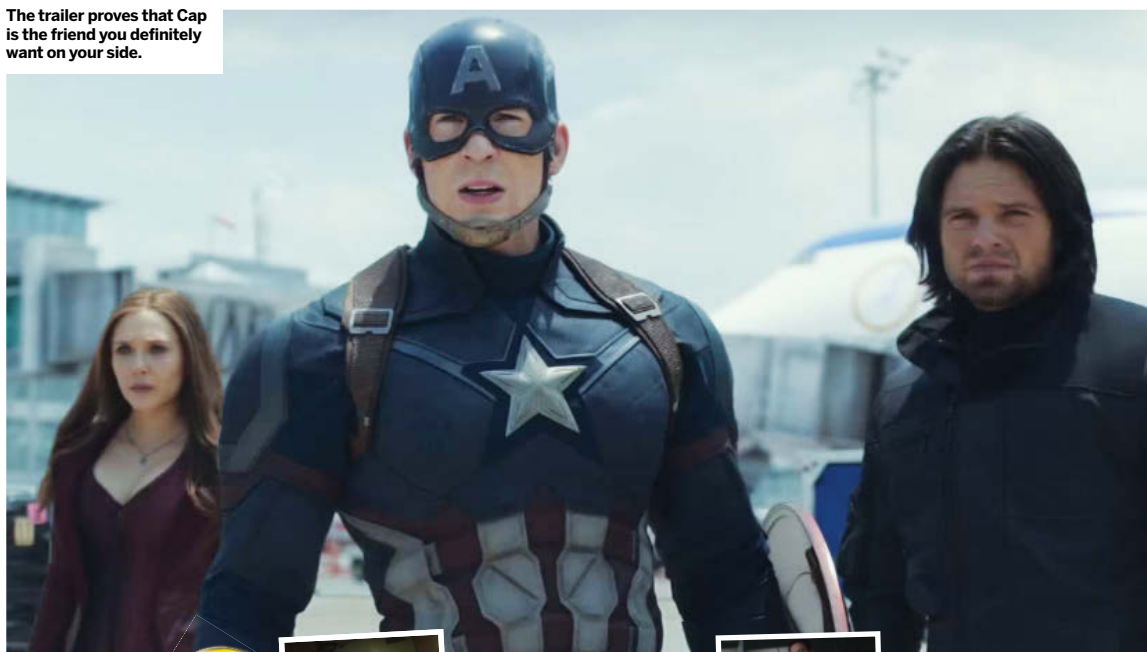
the trailer suggests that Bucky will spend most of the film on the run while Cap covers his back. When Bucky says he doesn't do Winter Soldier activities anymore, Cap says: “The people who think you do are coming right now, and they're not planning on taking you alive.”

5 THERE ARE GOING TO BE SOOO MANY BOSS BATTLES

From the looks of the trailer, *Captain America: Civil War* is going to be one giant boss battle from start to finish. From government agents busting into where Bucky, Cap and Sam are holding up to Cap and Bucky pummeling Tony Stark in his Iron Man suit in slow motion, we can count about 384,589 different side battles, which is a lot: helicopter soldiers open-firing on Cap, more soldiers open-firing at Bucky, Team Red and Team Blue running at each other in an air field, Natasha going all spider legs on someone, Cap chasing after Black Panther in a car park... when will the madness end? You just know it's likely that people are gonna end up dead.

Captain America: Civil War will be released in cinemas on 29 April 2016.

The trailer proves that Cap is the friend you definitely want on your side.



Surely it's too much of a spoiler if Rhodey's dead?



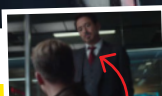
DID YOU SPOT ANT-MAN IN THE TRAILER?

* It may or may not actually be him



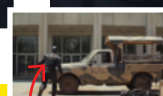
Is that speck on the stairs Ant-Man? We think so.

Ant-Man is hiding in Natasha's mug. What is he like?



Is he hanging out under this tie pin? Silly Ant-Man!

Ant-Man is so tiny, but he's probably there in the dirt!



Look at Ant-Man hitching a ride on a bad guy's back!

This teeny tiny dot is Ant-Man, for sure.





Most recently, Goddard adapted the screenplay for *The Martian*.



DREW GODDARD

83
TOTAL GEEK
RATING

GEEK CRED

As far as geek credibility goes, there are few who top Drew Goddard. *Buffy*, *Angel*, *Lost*, *Cloverfield* and *The Cabin In The Woods* are just some of the projects he has worked on. "I'm very lucky that so much of the types of movies that I'm involved in these days are types of things that I dreamed about as a child, be it superheroes or science fiction," he says. "These are the things that made me want to do this, and to actually be realising this dream is pretty special."

19/20

GEEK KNOWLEDGE

Goddard penned the script for Ridley Scott's *The Martian*. "I really respond to that optimism in the scientific setting – it's not something you see a lot." But the big draw was the chance to work with the legendary filmmaker. He emphatically failed to not geek out. "It was so hard for me to not just spend every day asking *Blade Runner* questions! He's so lovely... I would just say, 'Can I just pepper you with questions today about *Thelma & Louise*?' And he'd be like, 'Alright.'"

16/20

FAN POWER

Despite having a massive cult following, the projects he gets pestered about the most are ones that haven't actually happened yet. "One of the good things about the movies I've done is that people want to see sequels to them... so usually once a day somebody's either asking me about *Cloverfield 2* or *The Cabin In The Woods 2*, which is very nice to hear. If I have a good idea for them we might make them, but there's no real plans to right now."

16/20

COMMITMENT

Adapting *The Martian* posed a number of challenges, not least of which being the fact that Mark Watney (Matt Damon) spends much of his time by himself. "For a screenwriter it's a nightmare, because you don't have any dialogue, so you don't have narrative tension. [That] was the hardest part: figuring out how we invade Mark Watney's internal monologue. And then condensing, because if I kept everything I loved the movie would [be] six hours long."

18/20

THE FUTURE

Next, Goddard will be overseeing the second season of *Daredevil* on Netflix ("I'm excited for people to see it, because I think it's going to be special," he says), although in the wake of Marvel Studios gaining the rights to *Spider-Man*, his proposed *Sinister Six* movie is very much on hold. "We're going to be on cryogenic freeze on that for at least a couple of years, but I've learned to never say never, because who knows? But there won't be anything soon, that's for sure."

14/20



Shatner has chronicled his friendship with Leonard Nimoy in a new book.

SHATNER ON TREK & THE FUTURE

Captain Kirk himself tells us what's ahead for Star Trek and more

WORDS JULIDE TANRIVERDI

It's not like William Shatner needs an introduction, but hell, we'll do one anyway. The man who was, and forever shall be Captain James Tiberius Kirk is showing no sign of slowing down.

In addition to 2016 being the year of *Star Trek's* 50th anniversary, which he's keeping quiet about regarding his role ("I've got some plans. I hope that I can make them work"), Shatner has penned a novel, *Zero-G*, alongside Jeff Rovin; a book about his relationship with friend and co-star Leonard Nimoy; spacefaring graphic novel *Man O'War*, and much more besides. He still has a lot to say...

You are involved in so many projects at the moment. You have a new novel coming out...

Two novels! *Zero-G*, and also a book involving Leonard Nimoy. I think it will be called *Leonard: A Story Of Friendship* [the book was renamed as *Leonard: My Fifty-Year Friendship With A Remarkable Man*].

You were very close with him.

Exactly. The similarities in our lives were many: same background, same age, same marital status, and it was a quite unique set of circumstances.

What does that mean to you having been part of the *Star Trek* legacy?

Well, I am conscious of its majesty and its unique place in pop-cultural history. And I am also conscious that a great many people had a lot to do with it.

At San Diego Comic-Con you read from *The Autobiography Of James T Kirk*. Was there anything you'd like to add?

Everybody knows everything, and they know a lot more than I, because I have forgotten most of it! [laughs]

You also introduce the first cinematic graphic novel, *War Chronicles*. How did you have this fascinating idea?

It's available on the website shatnersingularity.com [the graphic novels are based on his novel *Man O'War*]. The genesis of the idea is really by going through some television stations, and I saw Ricky Gervais' radio show that had illustrated cartoons. In that moment I thought, "I can make a comic book and have the camera cover the comic-book like a movie", so I did that. I formed a company, and we got a couple of people from Marvel. We drew the comic-books along the lines I was thinking of, and found the guy with the camera, and got the guy, some Emmy Award people for sound and music, and the result is I think a sensational cross between a comic-book and a movie.

Did you always have a knack for technology? You have an app, Shatoetry, and you are active on Twitter.

I am an old geek I guess, an aging geek - geeksaurus! The technical world is changing so rapidly that nobody recognises it from one moment to the other. You just have to know which button to press and then you will know the effect.

You don't seem to slow down at all. No retirement plans that involve golfing?

I don't golf. Or yacht. I ride horses. I like horses and dogs.

Tell us about your new TV show.

It's called *Better Late Than Never*. Terry Bradshaw, Henry Winkler and George Foreman and I are going to travel for about a month to Asia, near Asia, Japan, Thailand, South Korea. We are going to blunder around and try to do strange things and be amusing.

The title sounds like a life slogan. Do you have one you live by?

Just keep breathing. Get up out of bed!

Zero-G: Book 1 is available to buy now, while *Leonard: My Fifty-Year Friendship With A Remarkable Man* is out on 16 February 2016, distributed by Thomas Dunne Books.



Artist Dave Gibbons is one of the many notable names in the documentary.

BACK TO THE FUTURE SHOCKS

Director Paul Goodwin on celebrating 2000 AD

WORDS JONATHAN HATFULL

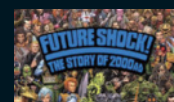
It was that passion for 2000 AD characters like Judge Dredd, Strontium Dog, Nemesis The Warlock and more that drove director Paul Goodwin to chart the comics' incredible journey.

"[Producer] Sean Hogan and I were talking about working on something that, if we saw someone else was doing it, we'd say 'Shit! Why didn't we think of that!'" he laughs. "*2000 AD* has never really been given its due as the influential piece of culture that we believe it is."

The result is a documentary as funny and frank as you'd expect given the subject, with writers like Neil Gaiman, Grant Morrison and John Wagner, artists Brian Bolland, Dave Gibbons and Carlos Ezquerra, and fans like Alex Garland, Karl Urban and Lauren Beukes (and of course Pat Mills) all recounting their memories of the fiercest, most violent comic in British history.

"*2000 AD* carried on going, and I think people are very, very proud that it has managed to survive," Goodwin enthuses. "And it's survived by carrying on doing what it does best, which is being a place where there's quite a lot of freedom for writers and artists to do their own thing. Apart from the quality of the stories and the art, I think a lot of people are really passionate about what *2000 AD* actually is and what it represents."

Future Shock!: The Story Of



2000 AD is out in cinemas and on DVD now.



SECOND STAR TO THE RIGHT

Actress Laura Fraser tells tales of ITV's magical drama *Peter & Wendy*

WORDS POPPY-JAY PALMER

The story has been told again and again, each time with varying levels of success.

But ITV is putting a new twist on JM Barrie's *Peter Pan* with its Boxing Day family adventure *Peter & Wendy*, which stars Stanley Tucci as Captain Hook, Laura Fraser as Mrs Darling and singer Paloma Faith as Tinker Bell.

"It's an interesting retelling of the classic Neverland story set against the modern-day backdrop of Great Ormond Street Hospital," Fraser tells us.

ITV's version combines the original story with its own updated one. The setup is simple but interesting: while 12-year-old Lucy (played by Hazel Doupe) awaits treatment for a serious heart condition, she gets her hands on a copy of *Peter Pan* and reads to out to some of the other patients in her ward. During surgery, she begins to dream that she is Wendy, and meets the real Peter (Zac Sutcliffe) while exploring Neverland.

"I wasn't particularly [a long-time fan of *Peter Pan*]," admits Fraser. "I had that warm feeling towards it but I didn't have any special connection to it. I bought the book to read when I got this role, and then decided instead

to go for the audiobook version so it would be like someone was reading it to me like a bedtime story! I went for the Christopher Cazenove narration. I was surprised how beautiful and dark and sad it was."

As well as playing Mrs Darling in the old-timey storybook world, Fraser also plays Lucy's mother in modern day London. "It's that old tradition of actors playing dual roles and sometimes triple roles. I only have two, but Stanley Tucci has three." These include Lucy's doctor, who Mrs Darling develops a little crush on, and of course Captain James Hook.

"I think he was born to play Captain Hook!" says Fraser. "He's just so perfect for it. He's that mix of evil and cool. He's dripping with sarcasm."

Peter & Wendy airs on ITV1 at 8pm on 26 December.



The cast take on dual roles for the adaptation.



FEAR THE WALKING DEAD SEASON 2: "NO ONE IS SAFE!"

Kim Dickens on her hopes for *Fear The Walking Dead*

WORDS JONATHAN HATFULL

Yeah, I'd like her to survive!" laughs Kim Dickens as we ask the star of *Fear The Walking Dead* about what she wants to see from her character, Madison Clark, in the show's second season, reminding us that *The Walking Dead*'s "No one is safe" mantra has most definitely been carried over to its ratings-smashing spin-off.

In just six episodes, *Fear The Walking Dead* showed that Kirkman's zombie juggernaut had plenty of scope for world expansion, proving to be a massive hit. "The ratings were good, and that I would say is mostly thanks to *The Walking Dead* having earned that audience for

us already," explains Dickens, whose character struggled to keep her family and moral code intact as the world fell apart around her. "But I'm proud that we managed to keep them. As long as they keep coming back, we're telling the story they're interested in. That's what matters."

While the *Gone Girl* star is cagey about spoilers, she does tell us that she's excited about developing the relationship between Madison and Daniel Salazar (Rubén Blades), whose torture of a soldier forced her to confront the question of how far she's willing to go. "When she sees what he's doing, I think her instinct is to not do that," she explains. "Then when he puts it to her that this is the only way we save our children and get our family back, I think she has respect for him. That's a tough decision, she has to turn her back and let him do it. I think he sees something in Madison though, and I look forward to playing out more of that relationship."

Fear The Walking Dead Season One is available now on DVD and Blu-ray.



"Nobody is safe." Who will survive Season Two?



FIVE THINGS WITH MELISSA ROSENBERG

The *Jessica Jones* creator talks powers and casting David Tennant

WORDS ABIGAIL CHANDLER

1 It's a dream come true

Melissa Rosenberg has been attached to a *Jessica Jones* series since 2010. In that time, the show has undergone many changes, but Rosenberg is more than happy with the final product. "Not to be a cliché, but it is a dream come true. I've been dreaming about this and visualising it and having it in my head for many, many years. And to have it be realised in such an extraordinary way on Netflix, it's beyond what I was dreaming. It's better than even I could fathom."

2 It's not a show about superpowers

Jessica's powers are very much a background feature of the show, focusing instead on her private detective work, her relationships and her traumatic past. "I'm only interested in fights and stunt work, as they relate to character. It doesn't interest me to blow something up for the sake of blowing it up because it looks cool. So that's how I approached the powers: do they serve the moment? Are they a part of the moment? Do they inform the moment?"

3 Creating Luke Cage

Mike Colter performance as Luke Cage is one of the show's great joys, and a flawless piece of casting. But Rosenberg admits that creating a character who would ultimately have his own show was a challenge. "It was very delicate, because you're in this frame of creating a character for another show, and we wanted to be very respectful of whatever [*Luke Cage* showrunner Cheo Hodari Coker] wanted to do." Originally, Cage was set to have much more story on *Jessica Jones*, but that ended up being dropped because "his whole origin story, that's for his show, so we're not going to tell it on our show... We realised that it's so much more interesting to have his story be so much more slowly rolled out and more of a mystery."

4 David Tennant's Kilgrave stole the show

When Tennant was cast in the role of the villainous mind-controlling Kilgrave, the internet practically exploded. Rosenberg calls him "Just one of the great actors and people I've ever worked with," and says that he was always their top choice for the role. "It's very hard when you're writing a character like that for an actor like that not to just let him take over scenes, because you start writing all these page-long monologues because you just want to hear him say them."

5 Jessica Jones' future is an exciting mystery

Rosenberg "would be thrilled" to bring Jessica back for a second season, but doesn't yet know if that's on the cards. As for *The Defenders* series that's set to bring all the Marvel Netflix shows together, Rosenberg is leaving those discussions up to Jeph Loeb, Marvel's head of television. When asked if she could see Jessica as a team player in the *Defenders* she bursts into laughter. "No, I can't really, but that makes it so much more interesting."



Jessica Jones is available to watch now on Netflix.

“TO HAVE JESSICA JONES REALISED IN SUCH AN EXTRAORDINARY WAY IS BEYOND WHAT I WAS DREAMING”
MELISSA ROSENBERG



Neil Biswas (inset) is confident that people will like *Lucky Man*, starring James Nesbitt.

LUCKY MAN: ONE FOR THE TRUE BELIEVERS

The first word on Sky's new series from the mind of Stan Lee

WORDS STEVE WRIGHT

Ever been down in a rut, and wished you could change your luck somehow? For Harry Clayton, the star of Sky's *Lucky Man*, penned by writer Neil Biswas from an idea by Marvel comics legend Stan Lee, it's a prospect that becomes a reality after he finds a mysterious bracelet.

"He's a homicide detective working in central London, and a compulsive gambler," says Biswas on the character's status quo. "Even though he's an amazing detective, his life is pretty much on the rocks. He lost his family because he lost his house in a poker game. His debt to an underworld casino boss is called in, and that's one of the worst things that could happen to him, because he can't pay it. On that night he meets this woman, and he wakes up with something around his wrist that he can't take off. This bracelet brings him luck, although there seems to be a pretty serious cost whenever he uses it. There's a price to pay."

In the lead role is *The Hobbit* star James Nesbitt, who brings his trademark likeable everyman qualities to the role. It was a casting choice that definitely paid off. "Besides the fact that he's amazing in it, his own contribution to the show is immense, not just as an actor, but in making decisions about his character. That's been a revelation to me as a writer:

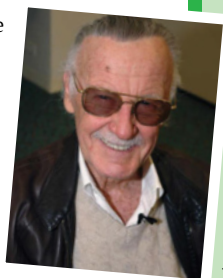
he's so understated from the start. He plays both sides of his character, he plays the flawed element really well."

One of the highlights for Biswas was the opportunity to work with Lee. "He's a really funny guy, and a very smart guy – you don't get to be Stan Lee if you're not incredibly smart – it's just a pure vision of what works and what doesn't, why the ideas he goes for are appealing."

With the massive influx of superhero shows and films about, *Lucky Man* has a lot of competition, but closing off, Biswas is confident that it can stand out. "I think *Lucky Man* is unique, I really do. You get to the end of it and go, 'There's nothing like this on TV'. It isn't the other superhero shows that are on television at the moment. It's definitely not generic."

"It's really seat-of-the-pants – it's full on, and that's what I like about. Once we get into it, it's a full-on story. It's a thriller, but it's also funny. There are dark elements, but it's very balanced by the lighter kind of comedy. But most of all, it's intriguing and will grab hold of you."

Lucky Man will air on Sky1 in early 2016.



UNLUCKIEST SUPERHEROES

Is Stan compensating for the rough hand he dealt these guys?



Spider-Man

Orphaned, bullied, bitten, misunderstood and hunted. Oh, and don't forget all the Uncle Ben guilt.



Hulk

Turns into a giant green rage monster when he gets mad. Talk about bad luck.



Stilt-Man

If you thought superheroes couldn't get any more lame, along comes this guy. The others have nothing on him.



THE SCIFINOW ANNUAL: VOLUME 2

Look back at the year's genre offerings with our 2015 collection

Another year has come and gone, and that can mean only one thing: it's time for another **SciFiNow Annual!**

Take a journey through 2015's biggest films, from *Mad Max: Fury Road* and *Jurassic World* to *The Martian* and *Star Wars: The Force Awakens*, and take a look at future cult classics like *Birdman* and *A Girl Walks Home Alone At Night*.

The **SciFiNow Annual** is packed to the brim with trailer breakdowns, fun infographics and interviews. It's the perfect stocking filler.

2015 was also an amazing year for TV, and binge-watchers can get their fix with exclusive looks at all the best new shows, including *Agent Carter*, *Humans* and *The Flash*, as well as the likes of *Hannibal*, *Orphan Black* and *Arrow*, and year-after-year winners *Doctor Who*, *Game Of Thrones* and *The Walking Dead*.

It wouldn't be a **SciFiNow** annual without a few blasts from the past, and for that we have a nostalgic collection of retrospectives, including an interview with *Twin Peaks* creator David Lynch, Complete Guides to *Cannon Films* and *Battlestar Galactica*, a look back at *Hook*, *Westworld* and more!

Order the **SciFiNow Annual: Volume 2** at ImagineShop.co.uk, or download the digital edition at GreatDigitalMags.com.

HOT TOPICS

Your most-read posts on
SciFiNow.co.uk



TOP 10 TIME TRAVELLING TELEVISION SHOWS

tinyurl.com/ouklfxr



SNOWPIERCER TV SERIES COMING TO TAKE THE ENGINE

tinyurl.com/np23b2n



AGENT CARTER CASTS WET HOT AMERICAN SUMMER STAR

tinyurl.com/pcyagz7



ROUTH TALKS ATOM'S ROLE IN LEGENDS OF TOMORROW

tinyurl.com/nalyozo



STAR TREK TV SERIES IN THE WORKS FOR CBS

tinyurl.com/q2q5wxu

COSPLAY OF THE MONTH

Send your cosplay to @SciFiNow
or Facebook.com/SciFiNow



ARIEL (THE LITTLE MERMAID)

COSPLAYER: KIRA KRUEGER **FROM:** MANCHESTER, UK **PHOTOGRAPHER:** EVOLUTIONARY IMAGES **FACEBOOK:** /DEADGRRRLY **TWITTER:** @KIRADAWNKRUEGER

1 THE CHARACTER

Ariel has been my favourite Disney princess since I was little. I was a tomboy growing up, so I don't often do very feminine cosplays, but I couldn't resist this one. I kept seeing beautiful fan art of steampunk princesses, and I decided that I wanted to start recreating my own versions. I have seen other cosplayers do Ariel, but as far as I know I'm the first to do this version.

2 THE COSTUME

The latex mermaid tail was made by House of Harlot,

and is made with multi-toned and embossed scaled heavy-duty latex. The bra and bustle were custom-made by Darkling Divas UK, and the steampunk harness and mermaid leggings were from my shop Tokyo Royale. The wig was by Black Candy Fashion. After talking to the wonderful photographer and digital artist Evolutionary Images, we decided that my version of Steampunk Ariel should tell a story, from being a mermaid to getting legs. Cosplaying with just the tail would be too impractical, as it is difficult to walk in it. To move in it I needed to either wriggle along the floor using

my arms to pull myself forward, shuffle on my bum or jump like I was doing a sack race – this caused many laughs on set!

3 THE DESIGN

I really wanted to put my own stamp on it and incorporate my style to the look. I love asymmetry and armour, so the harness added a bit of edge to Ariel. Combining that with the ultra-feminine pieces really did me proud. Rather than having a shell bra or purple top, I decided I wanted something more elegant. The black lace and black beaded purple bra and the

beautiful shimmery bustle was just perfect for a mermaid, made out of a stunning multi-faceted blue, purple and green tone taffeta with white trim. The wig was different shades of orange, copper and red, so that really worked for this look too.

4 THE ACCESSORIES

The dinglehopper I used was a large vintage brass ornate fork I sourced myself from an antique shop. There is so much detail on the bra, armour harness and scales on the leggings and tail that I didn't want it to look too overwhelming.

SciFiNow SPECIAL SUBSCRIPTION OFFER

SUBSCRIBE
AND SAVE 30%



PAY
ONLY
£10.50
EVERY 3
ISSUES



ORDER HOTLINE ONLINE AT

0844 844 0245

Calls will cost 7p per minute plus your telephone company's access charge

WWW.IMAGINESUBS.CO.UK/SCI

- **Breaking news on the biggest stories in geekdom**
- **Behind-the-scenes access** on your favourite shows and films
- All the **latest reviews**
- **Interviews with the stars and creators** of classic sci-fi

- **Save 30% off the cover price – just £10.50 every 3 issues on Direct Debit**
- **FREE delivery direct to your door**
- **Never miss an issue**

ORDER BY
29TH FEBRUARY 2016
Use code **P016** for this offer.

BY POST

Send your completed form to:
**SciFiNow Subscriptions, 800 Guillat Avenue,
 Kent Science Park, Sittingbourne, Kent ME9 8GU**

YOUR DETAILS

Title	First name
-------	------------

Surname

Address

Postcode Country

Telephone number


Mobile number

Email address


DIRECT DEBIT PAYMENT

☐ UK Direct Debit Payment

☐ **OR Direct Debit Payment**
I will pay just £10.50 every 3 issues (Save 30%)



**Instruction to your Bank or
Building Society to pay by Direct Debit**



Please fill in the form and send it to: Imagine Publishing Limited, 800 Guillat Avenue, Kent Science Park, Sittingbourne, Kent, ME9 8GU

Name and full postal address of your Bank or Building Society

To: The Manager **Bank/Building Society**

Address

Postcode

Name(s) of account holder(s)

Branch sort code

Bank/Building Society account number

Originator's Identification Number

5
0
1
8
8
4

Reference Number

Instructions to your Bank or Building Society
Please pay Imagine Publishing Limited Direct Debits from the account detailed in this instruction subject to the safeguards assured by the Direct Debit guarantee. I understand that this instruction may remain with Imagine Publishing Limited and, if so, details will be passed on electronically to my Bank/Building Society

Signature(s)

Date

PAYMENT DETAILS

YOUR EXCLUSIVE READER PRICE, 1 YEAR (13 ISSUES)

☐ UK £52 (Save 20%) ☐ Europe – £70 ☐ World – £80 ☐ USA – £80

Cheque

☐ I enclose a cheque for £_____ (made payable to Imagine Publishing Ltd)

Credit/Debit Card

☐ Visa ☐ Mastercard ☐ Amex ☐ Maestro

Card number Expiry date

Issue number (if Maestro)

Signed _____

Date _____

Please tick if you do not wish to receive any promotional material from Imagine Publishing Ltd by post ☐
by telephone ☐ via email ☐

Please tick if you do not wish to receive any promotional material from other companies by post ☐
by telephone ☐ Please tick if you DO wish to receive such information via email ☐

TERMS & CONDITIONS

This offer entitles new UK direct debit subscribers to pay only £10.50 every 3 issues. New subscriptions will start from the next available issue. Offer code PQ16 must be quoted to receive this special subscription price. Details of the Direct Debit Guarantee are available on request. This offer expires 29 February 2016. Imagine Publishing reserves the right to limit this type of offer to one per household. Subscribers can cancel this subscription at any time.

DISCOVER THE LATEST AND GREATEST GADGETS
and explore THE TECH INSIDE

TRY 3 ISSUES FOR
JUST
£1!

BRAND
NEW
FROM THE MAKERS OF
**HOW IT
WORKS**



Every issue packed with

The latest tech Everything from hoverboards, drones, wearables, sports tech, smart homes and more...

Buying advice New and cool kit and where to get it

Tech teardowns Under the skin of the latest gadgets and more ...

CALL THE ORDER HOTLINE

0844 249 0270*

OR ORDER ONLINE

imaginesubs.co.uk/gadget

and enter code NEW15T

*Calls will cost 7p per minute plus your telephone company's access charge. Please use code NEW15T. This offer entitles new UK Direct Debit subscribers to receive their first 3 issues for £1. After these issues standard subscription charges will apply; currently £15 every 6 issues. New subscriptions will start with the next available issue. Details of the Direct Debit Guarantee available on request. This offer expires 31st December 2015.

THE GEEK



From Star Wars and Star Trek to Suicide Squad and the Infinity War, we count down the best things ahead in 2016 and beyond...

KEY ■ FILM ■ TELEVISION ■ OTHER

NO.1 FIGHT -OF-THE CENTURY

BIG BAD BRUCE WAYNE

Ben Affleck

CLEAN CUT CLARK KENT

Henry Cavill

IT'S (ALMOST) TIME for the main event: *Batman V Superman: Dawn Of Justice*. In the blue corner, he has the power to wipe out the entire human race, and he doesn't owe this world a thing... He's Superman! In the black corner, he's a bat vigilante! He's a one-man reign of terror! He let his family die! He's Batman!

Two of the biggest superheroes in the world will finally go head to head next summer to settle an epic feud. The feud in question is based on a conflict of interest. Bats thinks Supes has too much power and doesn't want it to get out of hand, Supes thinks that Bats shouldn't be practicing vigilantism, and the residents of Metropolis and Gotham would rather there were no superheroes at all.

The feud might go a little deeper, however. From the trailer, it looks as though Superman's battle with Zod in *Man Of Steel* could have resulted in the collapse of Wayne Tower, possibly killing hundreds of Wayne Enterprises employees and damaging a whole lot of office furniture. If there's one thing Bruce Wayne isn't above it's revenge, so now the Batman wants justice and is looking to make Superman bleed.

Black and blue... God versus man... Day versus night... Affleck versus Cavill... Whose side are you on?

MATCH
REFEREE
**ZACK
SNYDER**

25TH MARCH 2016

2 FIGHTING SOON

JUSTICE LEAGUE AMERICA

WONDER WOMAN

THE AMAZONIAN PRINCESS, played by Gal 'The Only Gal' Gadot, makes her third DC Cinematic Universe appearance as part of a new super squad, the Justice League, and gets ready to stir things up. Excited doesn't cover it.

AQUAMAN

JASON 'BRICK SHITHOUSE' Momoa returns to his regular role of Shirtless Powerhouse as Aquaman (which we aren't really complaining about). He's often thought of as one of the more easily mocked characters, but Momoa's charm (shirt or no) ought to bring a little something-something.

CYBORG

JUSTICE LEAGUE WILL be a live-action feature film debut party for both Cyborg and his human actor, Ray 'Who?' Fisher (he a stage actor, for those not in the know, best known for his off-Broadway portrayal of Muhammad Ali). A solo movie is to follow in 2020, but nothing much is known about it.

FLASH

THE DC CINEMATIC universe is blind-siding The CW's *The Flash* so as to bring a dark, gritty Barry Allen (Ezra Miller) to the big screen, as opposed to Grant Gustin's cuddly small-screen version. We're not sure how we really feel about it, but we're more than willing to give Miller a shot.

FIGHT NIGHT
REFEREE IS
ZACK SNYDER
FIGHT NIGHT ON
17TH NOV 2017



3 WONDER WOMAN

DIRECTOR: Patty Jenkins // CAST: Gal Gadot, Chris Pine, Robin Wright // RELEASE: 23 June 2017

THE DC CINEMATIC Universe's version of *Wonder Woman* has spent a lot of time on the rocks since it first began pre-production in 2014, but things are finally starting to look up.

It took a little while for a director to get involved. Warner Bros wanted a female director for obvious reasons, but it seemed like no one really wanted to pressure of helming a female-led superhero movie. The initial shortlist was made up of names like Kathryn Bigelow (*Zero Dark Thirty*), Catherine Hardwicke (*Twilight*) and Michelle MacLaren (*Breaking Bad*). MacLaren eventually got the job, but left the project in April 2015, citing creative differences – always a fairly terrifying parting note. Two days later, *Monster* director Patty Jenkins signed on, and it's been relatively smooth sailing since.

Helping with this is the presence of two seriously impressive leads. Gal Gadot (*Furious 7*) is starring as Diana Prince/Wonder Woman, the Amazonian princess and demigoddess daughter of Zeus (who will by that point have made her

initial appearance in *Batman V Superman*), while Chris Pine is playing her love interest, Steve Trevor.

Like Gadot, Pine has signed a multi-picture deal, which means we can probably expect to see him in *Justice League* with Lois Lane and the rest of the superhero significant others. The rest of the cast is similarly impressive, with Robin Wright (*House Of Cards*), David Thewlis (*Harry Potter*), Elena Anaya (*The Skin I Live In*), Said Taghmaoui (*American Hustle*), Danny Huston (*American Horror Story*), Ewan Bremner (*Trainspotting*) and Lucy Davis (*The Office*) all confirmed.

We finally got a proper (if you use the word loosely) look at Gadot as Wonder Woman when the first in-costume photos were released. She no longer sported the red, gold and blue from the comics, but still looked like a badass – she's been given the 'Nolan Treatment', and is a touch more practical. Think Xena, but more hardcore.

She popped up again in the second *Batman V Superman* trailer and, though she didn't say anything, she was calmly badass and definitely has us intensely anticipating her solo movie. The Lasso of Truth says it's going to be amazing. That's that then.



4 BAT-FLECK FOREVER!

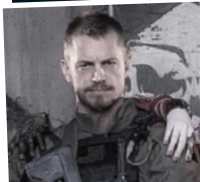
UNTITLED BATMAN FILM

DIRECTOR: Ben Affleck // CAST: Ben Affleck // RELEASE: TBC

A BEN AFFLECK Batman solo movie could be in the works very soon – if *Batman V Superman: Dawn Of Justice* works out. We don't know what that says about Warner Bros' confidence in the film, but for now the beginnings of Affleck's Batman are lightly smeared on the inside walls of the pipeline. What's interesting is that Affleck himself could end up directing it. We're pretty on board with the idea at this point: there's just no way that *Dawn Of Justice* will do badly. Affleck's best movies are often the ones he directs himself in, and we just want more Batman. Bat-Fleck forever!



Batman and Superman first appeared together on the cover of *New York World's Fair Comics* issue #2 on 1 July 1940.



Rick Flag is the only original Suicide Squad member to be included in the feature film's line-up.

Wonder Woman was originally going to be called 'Suprema', but this was changed for being too similar to Superman.

5 SQUAD GOALS

SUICIDE SQUAD

DIRECTOR: David Ayer // CAST: Will Smith, Margot Robbie, Jared Leto // RELEASE: 5 August 2016

SUICIDE SQUAD is quite possibly the most talked-about comic-book movie since *Avengers Assemble* back in 2012. The first trailer, which debuted at SDCC 2015 and was subsequently shared all over the internet, was insane. Task Force X was fully kitted up, and the Joker's five-second-long appearance sent shivers down even the warmest of spines. A main point of intrigue is finding out if Jared Leto is as good a Joker as the late Heath Ledger. Set stories involving Leto sending co-star Margot Robbie a live rat in the post suggest he too has gone full method with it. Perhaps even too far, but we shall see!



6 LEGENDS OF TOMORROW

CREATORS: Various // CAST: Brandon Routh, Caitly Lotz, Wentworth Miller // RELEASE: Early 2016

BERLANTI UNIVERSE FANS that eagerly await *Arrow* and *The Flash* crossover episodes will have their minds blown by *Legends Of Tomorrow*. Arrow and the Flash themselves are popping up in the pilot, but this series isn't about them. It's about all the recurring characters with superpowers that you've lusted over. The Atom? White Canary? Hawkgirl? Heat Wave and Captain Cold? Yes please. There will also be some new faces, including roguish time traveller Rip Hunter (Arthur Darvill), the one responsible for bringing them together.





7 X-MEN: APOCALYPSE

DIRECTOR: BRYAN SINGER // **CAST:** JAMES MCAVOY, MICHAEL FASSBENDER, JENNIFER LAWRENCE, OSCAR ISAAC // **RELEASE:** 19 MAY 2016

IF YOU THOUGHT *X-Men: Days Of Future Past* had a massive, bad-ass cast, *X-Men: Apocalypse's* roster is even more massive and bad-ass. In order to stop the evil Apocalypse (Oscar Isaac), the most powerful mutant ever, Mystique (Jennifer Lawrence) and Professor X (James McAvoy) lead a team of young X-Men into battle to defeat him.

Joining them are regulars such as Magneto (Michael Fassbender), Beast (Nicolas Hoult) and Quicksilver (Evan Peters). But we also get to see younger versions of old characters like Jean Grey (Sophie Turner), Jubilee (Lana Condor), Storm (Alexandra Shipp) and Nightcrawler (Kodi Smit-McPhee). It's just one big happy, dysfunctional family.

To be completely honest, what we've seen so far of Isaac's Apocalypse is a bit laughable. He looks like a purple potato man. But as Isaac is always spectacular we'll likely be able to see past the purple potato man costume and into the depths of En Sabah Nur's not-so-gentle soul.

A first trailer hadn't been released at the time of writing, but a sequel is already on the cards, and is set to hit cinemas in 2018.



8 GAMBIT

DIRECTOR: DOUG LIMAN // **CAST:** CHANNING TATUM, LÉA SEYDOUX // **RELEASE:** 7 OCTOBER 2016

GAMBIT IS A bit of a wild card. Taylor Kitsch was okay as Remy LeBeau in the otherwise poor *X-Men Origins: Wolverine*, but we guess it just wasn't to be. Next, Channing Tatum (who is also acting as a producer for the film) was cast in Kitsch's place. He seemed to drop out too before dropping back in again shortly afterwards. Rupert Wyatt signed on as director, but then dropped out for good. Now, it's got *Edge Of Tomorrow's* Doug Liman at the forefront, and we expect he's sticking around. The film has a US release date of 7 October 2016, and doesn't start filming until spring, but is it going to be ready in time? We doubt it.



10 HELLFIRE & LEGION

CREATORS: EVAN KATZ, MANNY COTO, PATRICK MCKAY, JD PAYNE • NOAH HAWLEY // **CAST:** N/A // **RELEASE:** N/A

FOX AREN'T SLOWING down on the TV front, with two TV shows in the works based on *X-Men* properties. The first, *Hellfire*, is going to be set in the Sixties and follow a young secret agent as he tracks the club of titular powerful millionaires, although whether it'll take the lead of *X-Men: First Class* and feature the likes of Sebastian Shaw and Emma Frost is anyone's guess. The second is *Legion*, from *Fargo* creator Noah Hawley about the multiple-personalities Legion, son of Professor Xavier. Compared by producer Simon Kinberg to *Breaking Bad*, these are two we genuinely can't wait for.



9 WOLVERINE: THE END

UNTITLED WOLVERINE MOVIE
DIRECTOR: JAMES MANGOLD // **CAST:** HUGH JACKMAN, PATRICK STEWART // **RELEASE:** 2 MARCH 2017

NOTHING MUCH IS happening with the *Wolverine* sequel right now, but we do know that James Mangold is returning to direct and Patrick Stewart is co-starring as Charles Xavier. If rumours are anything to go by, it might end up being an adaptation of Mark Millar's alternate universe story *Old Man Logan*, which we can see being both awesome – it's one of our favourites – and heartbreaking simultaneously, especially as a lot of people reckon this *Wolverine* is going to be Hugh Jackman's last ever. We're a bit sad at the thought.



11 DAMAGE CONTROL

CREATOR: BEN KARLIN // **CAST:** TBC // **RELEASE:** TBC

ONE TELEVISION STAPLE the Marvel Cinematic Universe hasn't covered yet is comedy, which is something it looks like they'll try to rectify with ABC's *Damage Control*, which is essentially about the people who go around clearing things up in the aftermath of all the epic superhero battles that take place. Creator Ben Karlin has excellent comic credentials, having produced the long-running *Modern Family* and been involved with *The Daily Show* and *The Colbert Report*, so again we're confident that this'll be great, helped no end by the fact that there aren't a great deal of comics out there for this to pay mandatory lip-service fidelity to.

FOR BATTER OR WORSE

When Deadpool got a bit too eager with his pancake-making skills, the pancakes actually ended up being a very effective safety cushion.

SAVE THE DATE

Deadpool and Shiklah got married, had a lovely ceremony and contemplated offering Spider-Man as a virgin sacrifice.

JAR JAR STINKS

It turns out that Deadpool shares the same values as 99 per cent of *Star Wars* prequel haters, but actually acts on his threats.

SPIDERPOOL 4 EVER

Whenever Spider-Man and Deadpool met up and Deadpool made it weird. Their close encounters have inspired countless Spiderpool fan works.

PANDAPOOOOOO!

It doesn't have to do or say anything. Pandapool's mere existence brings us joy through the sadness and light through the darkness.

5 MADDEST MOMENTS FROM THE COMICS

DEADPOOL

DIRECTOR: TIM MILLER // CAST: RYAN REYNOLDS, MORENA BACCARIN, TJ MILLER // RELEASE: 4 FEBRUARY 2016

© David Cousins

13 RED VS BLUE

CAPTAIN AMERICA: CIVIL WAR

DIRECTOR: Anthony & Joe Russo // **CAST:** Chris Evans, Robert Downey Jr // **RELEASE:** 29 April 2016

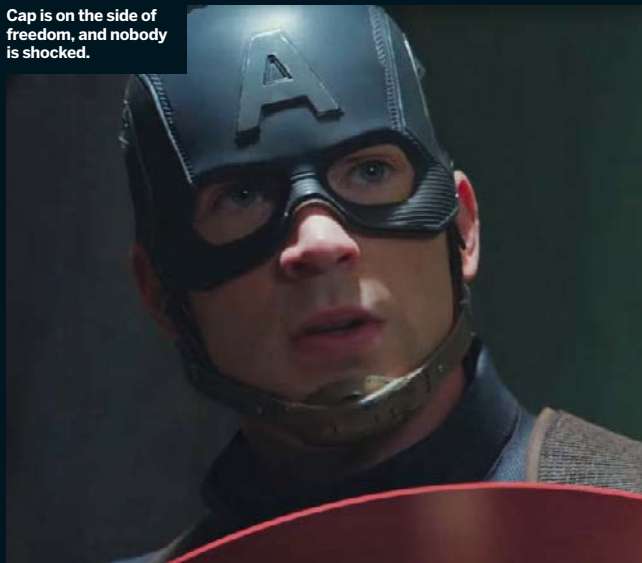
IT TURNS OUT 2016 is the year of the superhero boss battle. Shortly after Batman and Superman go head-to-head, Captain America (Evans) and Iron Man (Downey Jr) will be fighting it out over the Superheroes Registration Act. Anthony and Joe Russo are behind the lens once again, so expect top-quality Marvel drama.

Cap is teaming up with Bucky Barnes (Sebastian Stan), Ant-Man (Paul Rudd), Agent 13 (Emily VanCamp), Falcon (Anthony Mackie) and Hawkeye (Jeremy Renner), while Iron Man joins forces with War Machine (Don Cheadle), Vision (Paul Bettany), Black Widow (Johansson) and Black Panther (Chadwick Boseman). Scarlet Witch (Elizabeth Olsen) is going to be thrown in too, and the new Spider-Man (Tom Holland) is popping in for his MCU debut. The result is likely to end up being the biggest superhero get-together movie.

Only Thor (Chris Hemsworth) and the Hulk (Mark Ruffalo) are missing. Thor is likely off doing Asgardian god stuff, and Hulk, though originally in the first *Civil War* script, was cut after disappearing into the sunset at the end of *Age Of Ultron*. But as they have both been confirmed for *Thor: Ragnarok* in 2017 we won't have to go too long without seeing their lovely faces.

Civil War's storyline is still quite secret, but some casting news gives us a couple of clues. It sounds quite political. William Hurt will be taking on Thaddeus 'Thunderbolt' Ross, the US Secretary of State and former US Army general dedicated for capturing the Hulk, Daniel Brühl is playing supervillain Baron Zemo, and Martin Freeman has been cast in a mystery role that he has since described as someone who "works for the American government [and] works in conjunction with the superheroes, and certain agencies that help to tame the superheroes' power". Additionally, Frank Grillo is returning as Crossbones, the former commander of SHIELD's anti-terrorism strike team that caused a lot of shit for Cap in *The Winter Solider*.

Cap is on the side of freedom, and nobody is shocked.



Tony Stark is flanked by old buddy Rhodey on the Pro-Registration side.

We'll be surprised if everyone walks out of this unscathed.



14

TUNE IN FOR PHASE THREE...



DOCTOR STRANGE
Dr Stephen Strange

"I, Dr Stephen Vincent Strange, neurosurgeon and sorcerer supreme, am bringing magic and sexy back."



THOR: RAGNAROK
Thor Odinson

"Come hither, good friends! Join me in my quest to prove my worthiness once more! Feast and be merry, brethren!"



GUARDIANS OF THE GALAXY
Star-Lord

"Doing a bit of good, a bit of bad, and looking for my dad. Whoa, that rhymed!"



BLACK PANTHER
T'Challa

"By the King of Wakanda's royal decree, I order you to see my film. Wait, what can I smell? Is that catnip?"



ANT-MAN AND THE WASP
Hope Van Dyne

"I have my own suit and a title credit. Ant-Man can suck it; this is my year."

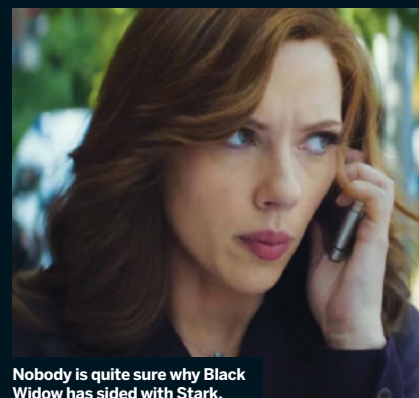


CAPTAIN MARVEL
Carol Danvers

"I've been waiting 11 years for this, but nobody wants to direct my film. What is up with that?"



INHUMANS
Black Bolt



Nobody is quite sure why Black Widow has sided with Stark.

C H E A T ' S G U I D E T O P H A S E 3



Captain America: Civil War
29 April 2016



Doctor Strange
26 October 2016



Guardians Of The Galaxy Vol 2
28 April 2017



Untitled Spider-Man Reboot
28 July 2017



Thor: Ragnarok
27 October 2017



Black Panther
16 February 2018



Infinity War: Part 1
27 April 2018



Ant-Man And The Wasp
6 July 2018



Captain Marvel
8 March 2019



Infinity War: Part 2
26 April 2019



Inhumans
12 July 2019

15 THE AGE OF THANOS

AVENGERS: INFINITY WAR - PARTS I & II

DIRECTORS: Anthony & Joe Russo // CAST: Josh Brolin, Robert Downey Jr, Chris Evans, Scarlett Johansson // RELEASE: 27 April 2018 • 26 April 2019

LIKE A LOT of comic MacGuffins, the history of the Infinity Stones is complex. But we need to find a few more to complete the Gauntlet...



16 MARVEL TV

AGENTS OF SHIELD • AGENT CARTER • MARVEL'S MOST WANTED

CREATORS: Maurissa Tancharo, Jed Whedon, Joss Whedon • Christopher Markus, Stephen McFeely • Jeffrey Bell // CAST: Clark Gregg, Ming-Na Wen, Chloe Bennet • Hayley Atwell, James D'Arcy • Adrienne Palicki // RELEASE: TBC 2016 • January 2016 • 2016

THERE'S A LOT going for Marvel Television Studios next year: *Agents Of SHIELD* is of course back for the second half of Season Three, and *Agent Carter* is sending Peggy, Jarvis and the rest of the team to Hollywood. The guest stars, which include Ken Marino as a volatile mob boss and Lotte Verbeek as Jarvis's wife Ana, are also getting us excited. Finishing off the set is another spin-off show called *Marvel's Most Wanted*, which will feature Agent Bobbi Morse (aka Mockingbird) as the lead.



17 WORLD WIDE WEB

UNTITLED SPIDER-MAN FILM

DIRECTOR: Jon Watts // CAST: Tom Holland, Marisa Tomei // RELEASE: 28 July 2017

THE SIXTH SPIDER-MAN film, third *Spider-Man* attempt and first Spider-Man Marvel Studios project is going down a more authentic route: an actual teenager (sort of; Tom Holland is 19 currently) has been cast to play the teenage Peter Parker. In addition to that, the new Aunt May, Marisa Tomei, is also younger than we're used to. Hopefully they'll both be able to continue to star for at least another ten films. *Cop Car* and *Clown* director Jon Watts has signed up to lead the film, which ought to produce some interesting, artistic results.

18 NETFLIX AND KILL

There's nothing chill about this supercharged line-up...

Daredevil Season Two
Punisher and Elektra join Daredevil in his quest of vigilantism in an even darker and more bloody second season.

Luke Cage
After an experiment gives him super strength and unbreakable skin, barman Luke Cage suddenly finds himself a fugitive.

The Defenders
Daredevil, Jessica Jones, Luke Cage and Iron Fist decided to join forces to become The Defenders.



Iron Fist
Superpowered martial arts expert Danny Rand takes his iron fists to the streets of New York to fight crime.



COVER FEATURE

The Geek 100



19 MOANA

DIRECTORS: Ron Clements, John Musker // **CAST:** Auli'i Cravalho, Dwayne Johnson, Alan Tudyk // **RELEASE:** 2 December 2016

DISNEY PRESENTS ITS first-ever Polynesian princess Moana (Lilo technically wasn't royalty) in this tribute to magic and Hawaiian culture. Moana sets off on an epic quest in search of a fabled island joined by demi-god Maui, voiced by Dwayne 'The Rock' Johnson.



20 PETE'S DRAGON

DIRECTOR: David Lowery // **CAST:** Bryce Dallas Howard, Oakes Fegley, Robert Redford // **RELEASE:** 12 August 2016

THE REMAKE OF *Pete's Dragon* isn't a musical, but it does have a great cast: Bryce Dallas Howard is playing forest ranger Grace, who we presume is the original's Nora, and Robert Redford is playing her dad. Karl Urban and Wes Bentley joined earlier this year.



21 BEAUTY AND THE BEAST

DIRECTOR: Bill Condon // **CAST:** Emma Watson, Dan Stevens, Luke Evans // **RELEASE:** 17 March 2017

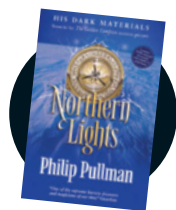
AFTER THE SUCCESS of *Maleficent* and *Cinderella*, Disney has planned more live-action remakes. *Beauty And The Beast's* cast includes mega-stars Emma Watson, Emma Thompson, Ewan McGregor, Stanley Tucci, Josh Gad and Ian McKellen.



22 SHADOWHUNTERS

SHOWRUNNER: Ed Decter // **CAST:** Katherine McNamara, Dominic Sherwood, Harry Shum Jr // **RELEASE:** 12 January 2016

THE MOVIE PEOPLE tried and failed to adapt Cassandra Clare's *The Mortal Instruments*. Now the TV people are having a crack at it with *Shadowhunters*, which follows the trials and tribulations of teenager Clary Fray and her Downworlder friends.



23 HIS DARK MATERIALS

CREATOR: TBC // **CAST:** TBC // **RELEASE:** TBC

AFTER THE EXTREMELY disappointing 2007 film adaptation of *The Golden Compass* starring Daniel Craig, Nicole Kidman and Dakota Blue Richards as Lyra, Philip Pullman fans welcomed the news of a BBC *His Dark Materials* TV series with both joy and extreme caution. We hope it's not terrible.



24 DYSTOPIAN RHAPSODY

THE MAZE RUNNER: THE DEATH CURE • THE DIVERGENT SERIES: ALLEGIANT

DIRECTOR: Wes Ball • Robert Schwentke // **CAST:** Dylan O'Brien, Kaya Scodelario, Thomas Brodie-Sangster • Shailene Woodley, Theo James, Naomi Watts // **RELEASE:** 27 January 2017 • 11 March 2016

NOW THAT THE *Hunger Games* film series has ended, all YA fans have to look forward to are *The Maze Runner's* third and final film *The Death Cure* and *The Divergent Series's* two-part conclusion, titled *Allegiant* and *Ascendant*. *Divergent* decided to split the last book into two parts – we're not 100 per cent sure it's wise – while *The Maze Runner* opted to stick to one film.

25 MONSTER BOOK OF MONSTERS

FANTASTIC BEASTS AND WHERE TO FIND THEM **DIRECTOR:** David Yates // **CAST:** Eddie Redmayne, Katherine Waterston, Ezra Miller // **RELEASE:** 18 November 2016



NIFFLER

Nifflers are like magpies in mammal form: they have an unstoppable love for anything shiny. They can be affectionate towards humans but won't hesitate to bite you to get at your jewellery.

CRUP

Crups resemble Jack Russell Terriers, except for their forked tails. Wizards are required to use a Severing Charm on the second tail in case Muggles spot them while out for walks.

ASHWINDER

The most accurate description of an Ashwinder would be a serpent crossed with the fiery pits of hell, and something that you definitely wouldn't want to find in your sleeping bag.

LETHIFOLD

The Lethifold is a highly dangerous creature. It's often nicknamed the Living Shroud due to its likeness to a black cloak, and has a taste for human flesh.

AUGUREY

Also known as an Irish Phoenix, an Augurey is a green, pathetic version of a vulture that eats insects and fairies. Their feathers repel ink, making them useless as quills.



26 GALAXY QUEST

SHOWRUNNER: TBC // CAST: TBC // RELEASE: TBC

EVERYTHING SEEMS to be TBC at the moment, but we're still rejoicing because a *Galaxy Quest* TV series is just about everything we want out of life. We're so happy we could cry, quite frankly.

There's no word yet as to whether or not the original stars like Tim Allen, Sigourney Weaver, Alan Rickman and Sam Rockwell will be returning to their roles, or just making cameos, but we're still excited either way.

Some of the film's creative team are coming back for the Paramount co-production, including director Dean Parisot, who will be directing and executive producing, and co-writer Robert Gordon is on script and executive-producing duties. With the main players returning behind the scenes, we're filled with a lot of excitement.



27 STAR TREK TV SERIES

SHOWRUNNER: TBC // CAST: TBC // RELEASE: January 2017

THE BEST NEWS of the year for many came in the form of a brand new *Star Trek* TV series announcement from CBS, and a brand new cast of characters. *Star Trek* (2009) and *Star Trek Into Darkness* co-writer and co-producer Alex Kurtzman is going to be acting as executive producer for the show, but it's yet to sign on a showrunner.

Personally, we're rooting for Bryan Fuller. He already has a background in *Star Trek*, having worked on both *Voyager* and *Deep Space Nine*, and he's brilliant, so if it weren't for *American Gods* he'd be a perfect fit – though his track record for having his brilliant TV shows cancelled just makes us sad for him.

28 STAR TREK'S 50TH BIRTHDAY

50TH ANNIVERSARIES DON'T occur that often – certainly not in the realm of sci-fi television, with only *Doctor Who* making it that long so far – and *Star Trek*'s is coming in strong. With the TV series in development, *Star Trek Beyond* set for release, and with no doubt countless conventions to attend it ought to be a good one.

Here are some celebratory activities you can do at home: marathon all 79 episodes of the Original Series and do shots every time the Enterprise has a tech failure or a Redshirt gets killed; host a *Star Trek*-themed dinner party and serve culinary classics like Plomeek soup and Rokeg blood pie, or go about your daily tasks in full Starfleet uniform. Or do all three. What can stop you really?

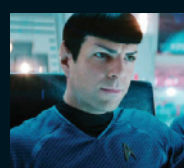
29



© David Cousins

5 REASONS WHY STAR TREK BEYOND IS GOING TO BE AWESOME

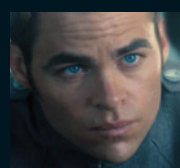
DIRECTOR: Justin Lin // CAST: Chris Pine, Zoe Saldana, Zachary Quinto, Simon Pegg, Idris Elba // RELEASE: 22 July 2016



1 SPOCK AND BONES ARE GOING TO BE HANGING OUT

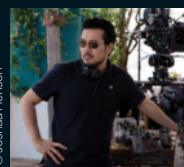
According to Zachary Quinto, Kirk and Spock's friendship is going to be taking a backseat for *Star Trek Beyond* as the latter turns his attention to Leonard 'Bones' McCoy. Speaking to *The Telegraph*, he said: "Those characters are so diametrically opposed that it'll be nice to see them interacting." Spock's analytical personality and Bones' emotional one will make an interesting mix. Maybe the pair becoming buddies will inspire some more new friendships among other members of Starfleet. Other team-ups we'd like to see include Sulu and Chekov having an adventure together, and Keenser hanging out with someone who isn't Scotty.

by JJ Abrams. Speaking to the *Sydney Morning Herald*, he said: "There was a line in *Spaced* about certainty. I said, 'As sure as eggs is eggs, as sure as day follows night, as sure as every odd-numbered *Star Trek* movie is shit...' and I am now writing *Star Trek 13*. I think I could have been apoplectic with the irony of it all... and I love thinking about that, the circularity of having been a fan of these things as a kid and now being part of them." There's obviously a lot of passion there, which is a massive thumbs-up.



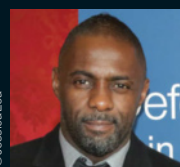
4 IT'S GOING TO BE A FRESH TAKE ON STAR TREK

In an interview with *Deadline*, director Lin said, "It's all new and fresh. The Klingons, Romulans and other species are great, but it's time to go further. It has been fun to focus on creating whole new worlds and species." The news may put off a handful of long-time *Trek* fans that like the worlds and species just how they are, thank you very much. But for others, it's an exciting prospect. Lin could have any number of surprises planned. We could be literally boldly going where no fan has gone before, and for that we can't wait for *Beyond* to come around.



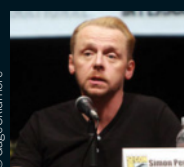
2 JUSTIN LIN IS DIRECTING

Justin Lin may seem like a strange choice for director seeing as his most famous directing credits are *The Fast And The Furious: Tokyo Drift*, *Fast & Furious*, *Fast Five* and *Fast & Furious 6*, but the fact of the matter is that Lin single-handedly turned the flopping franchise around. He re-energised something that seemed dead in the water and set it up to become of the biggest movie properties of the century. Maybe his take on *Star Trek* will breathe new life into the characters, the ships and the universe. Lin's signature excitement is something the *Star Trek* franchise could definitely benefit from.



5 IDRIS ELBA IS IN IT

Idris Elba is in it. That's really all you need to know, but we'll try to convince you some more anyway. As with Benedict Cumberbatch's John Harrison (ahem), hardly anything is known about Elba's character. We don't even know if he's a reimagining of an old one or if he's playing someone entirely new altogether. All we do know is that Elba will be amazing in it, because it's impossible for him not to be. He's the best. There's no situation where Elba could be not good at something. That situation doesn't exist in any timeline. What a guy.



3 SIMON PEGG IS CO-WRITING THE SCRIPT

Co-writing with Doug Jung, Pegg apparently quit his writing duties three times, but was convinced to come back

© Jessica Lea

© Joshua Henson

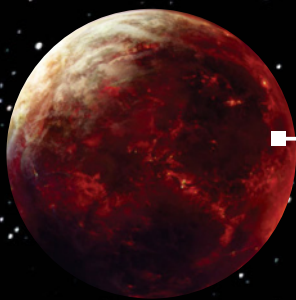
© Gage Skidmore

STAR TOURS

How Star Wars is expanding into a larger universe...



30



STAR WARS: EPISODE IX

Director: Colin Trevorrow
Cast: TBC
Released: TBC 2019

With Colin Trevorrow having turned *Jurassic World* into the third highest grossing film of all time, he was an obvious choice to helm the final part of the trilogy. Other than that details are non-existent, but we're sure it'll go out with a bang.



BOOKS

New Republic: Bloodline by Claudia Gray is set six years before *The Force Awakens*, and is out in March 2016, while Chuck Wendig will follow up *Star Wars: Aftermath* with *Aftermath: Life Debt* and *Empire's End* in May 2016 and 2017.

COMICS

Star Wars: Darth Vader (Kieron Gillen and Salvador Larocca) will continue into 2016, as will *Star Wars: Rebels* prequel *Star Wars: Kanan* (Greg Weisman and Pepe Larraz).

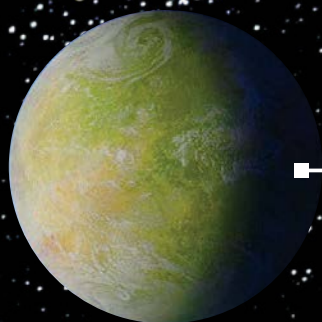
UNTITLED SPINOFF FILM

Director: TBC
Cast: TBC
Released: TBC

Ever since Josh Trank departed, little more has been heard about this one. Rumours for solo movie candidates include Boba Fett, Yoda and Obi-Wan Kenobi, but we'll bring you the news as it happens.

STAR WARS: REBELS

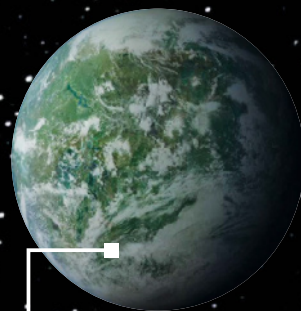
Season Two will continue in earnest, with former padawan Ahsoka Tano's encounter with the shell of her former master, Darth Vader, being likely.



STAR WARS: STANDALONE HAN SOLO FILM

Directors: Phil Lord, Christopher Miller
Cast: TBC
Released: 25 May 2018

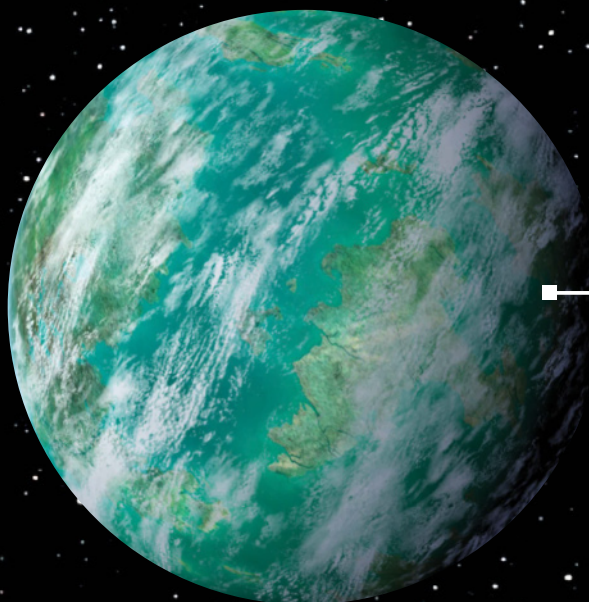
The team behind *The Lego Movie* have been trusted with the second *Star Wars* spinoff, which will follow the life of the young Han Solo before he became a scruffy-looking nerf-herder. Events we're hoping to see: first meeting Chewbacca and Jabba the Hutt, winning the Millennium Falcon off Lando and making the Kessel Run. And that's for starters.



STAR WARS: EPISODE VIII

Director: Rian Johnson
Cast: Benicio del Toro, Gugu Mbatha-Raw
Released: 26 May 2017

While we're waiting to see who's left standing after *The Force Awakens*, Benicio del Toro has already been confirmed (probably as a bad guy), along with *Belle* star Gugu Mbatha-Raw, and Mark Hamill was reportedly seen filming scenes for the film on Skellig Michael, Ireland. With Rian Johnson (*Looper*) at the helm, we're confident that this is in good hands.



ROGUE ONE: A STAR WARS STORY

Director: Gareth Edwards
Cast: Felicity Jones, Diego Luna, Riz Ahmed
Released: 16 December 2016

Telling the story of the Death Star plans: stealing rebels mentioned in the opening crawl of *A New Hope*, the first *Star Wars* spin-off film will show its universe in a much more grim and gritty fashion than we've seen before. Gareth Edwards has nailed his tonal colours to the mast with the up-close-and-personal *Monsters* and *Godzilla*, and we're expecting more of the same here.



31 ALIEN: COVENANT

DIRECTOR: Ridley Scott // **CAST:** Michael Fassbender // **RELEASE:** 6 October 2016

AFTER LOTS OF rumbling about whether or not a sequel to *Prometheus* would even happen, Ridley Scott is finally going full steam ahead on his next adventure in the *Alien* universe, one that he promises will actually tie into the franchise this time. It seems that he's taken a lot of *Prometheus*'s criticism to heart, as *Alien* is now right there in the header. After going through a few titles, Scott has settled on *Alien: Covenant*, and the most recent plot details teased the arrival of a new crew that stumbles upon a dark and dangerous world, not to mention David (Michael Fassbender).

Naturally, this raises a few questions, like where is Noomi Rapace's Elizabeth Shaw? Currently, IMDb has her listed as appearing in the film, but nothing else from the synopsis has mentioned her, which causes some concerns. Why won't they confirm one way or another?

Is David still just a head without a body? Will Scott keep to his promise to keep the classic xenomorphs out of it? Having pushed Neill Blomkamp's Sigourney Weaver-starring *Alien* sequel back indefinitely to make room, we have our fingers crossed that Scott can deliver that old *Alien* magic, as opposed to continuing down the *Prometheus* road...



33 POWER RANGERS

DIRECTOR: Dean Israelite // **CAST:** Naomi Scott, RJ Cyler, Ludi Lin // **RELEASE:** 13 January 2017

WHILE THERE'S DEFINITELY a part of us that would rather see Joseph Kahn's gloriously gritty short film made into a feature, the spirit of the Power Rangers will be much more accurately rendered in this long-awaited big-screen return.

Plot details are light beyond the high school kids discovering and using their abilities to save the world, but we're very encouraged by the appointment of *Project Almanac* director Dean Israelite.



34 MAD MAX KEEPS ON TRUCKIN'

DIRECTOR: George Miller // **CAST:** Tom Hardy // **RELEASE:** TBC 2018

SO, NOW THAT we've witnessed the glorious splendour of George Miller's return to the *Mad Max* series, the question is "what's next?" There have been rumblings of a sequel since the film hit Cannes, which were fuelled by Miller's admission that he's already sketching out a fifth *Mad Max*. We know that it won't be called *The Wasteland*, and that Tom Hardy will be back in the leathers as Max. No sign of Charlize Theron though. Sad sigh.



35 ASSASSIN'S CREED

DIRECTOR: Justin Kurzel // **CAST:** Michael Fassbender, Marion Cotillard, Brendan Gleeson // **RELEASE:** 30 December 2016

TO BE HONEST, if any film can break the "You just can't make a good film out of a videogame!" curse, it's this one. The creative team behind this year's *Macbeth* adaptation are re-teaming to bring the videogame franchise to life. That's Michael Fassbender, Marion Cotillard and director Justin Kurzel. As a rule we're cautious about videogame movies, but it's really hard to not be excited about this one.



36 READY PLAYER ONE

DIRECTOR: Steven Spielberg // **CAST:** Olivia Cooke // **RELEASE:** 15 December 2017

BASED ON ONE of the biggest genre crossover novels in recent years, directed by Steven Spielberg – how is this not going to be great? Well, if we wanted to raise some points of concern, they would mostly centre on the virtual world in which much of the book (about a kid tries to find an Easter Egg and finds much more), and the rights for all the pop culture references, but Warner Bros quite reasonably pointed to *The Lego Movie*. Fair enough.



- 32 - LEEROY JENKINS' GUIDE TO WARCRAFT*

DIRECTOR: Duncan Jones // **CAST:** Travis Fimmel, Paula Patton, Ben Foster // **RELEASE:** 3 June 2016

WELCOME TO THE incredible world of *Warcraft*, a fantastical but treacherous realm where alliances can be forged or broken in a heartbeat, where an individual must learn to count on others to fight for the greater good, and where individual acts of heroism don't always pay off (we learned this the hard way).

Now, you might be wondering how a game like *Warcraft* would translate into a movie, and to be honest we're all a bit cautious, except for the fact that the awesome Duncan Jones (*Moon*, *Source Code*) is directing and we trust him implicitly. If anyone's going to bring orcs and humans together for an epic fight for survival, it's him. The cast is strong too, with Travis Fimmel, Toby Kebbell, Ben Foster and Paula Patton among the chosen faces. And if it sucks, at least we have chicken.

*Obviously this isn't really him

37 INDEPENDENCE DAY 2, PLEASE DON'T DESTROY...

DIRECTOR: Roland Emmerich // **CAST:** Liam Hemsworth, Jeff Goldblum, Bill Pullman // **RELEASE:** 24 June 2016



The London Eye

Seriously, the number of times we've had to watch the big wheel on the Southbank tumble into the Thames. Leave it, aliens, it's had enough. And frankly you're just unoriginal now.

The Pyramids

Look, these are some of Earth's oldest wonders, and the Transformers already did their best to mess them up. Not cool. Don't be like those guys. Leave them be.



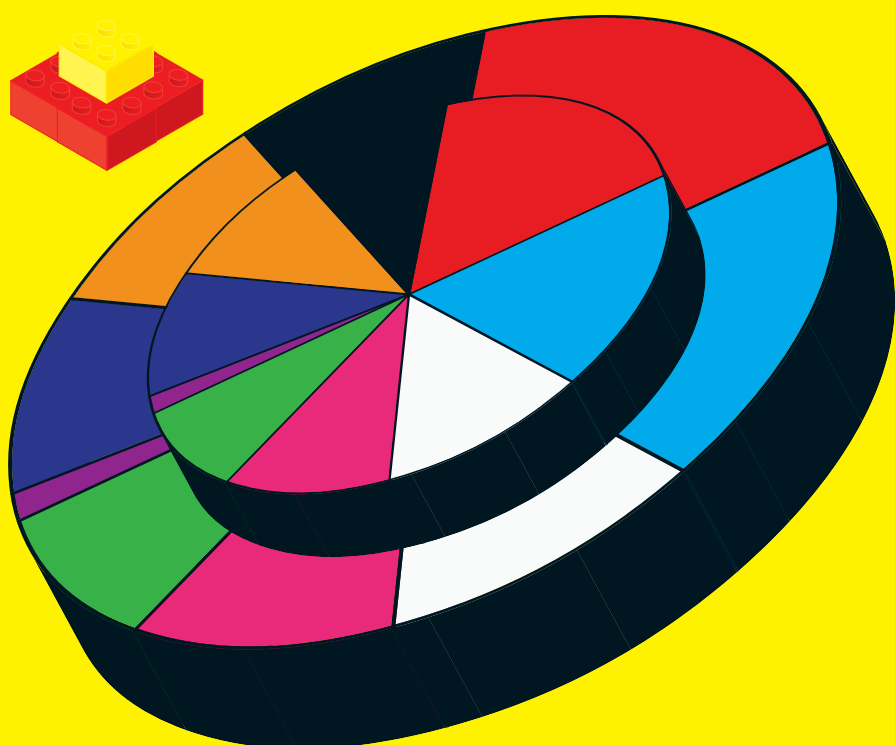
The White House

I mean, you already blew it up once. Unless you really want to rub it in their faces that you're back and you mean it this time. Actually, that kind of makes sense. Do that.

IN THE LEGO MOVIE SEQUEL

THE STARS

How many scenes from the original did each character appear in?



Emmet 21 Lord Business 12 Wyldstyle 19 Batman 13 Benny 11
Vitruvius 10 Ghost Vitruvius 2 Unikitty 10 Metal Beard 10

THE LEGO BATMAN MOVIE

How the Dark Knight's Lego form has evolved over the years



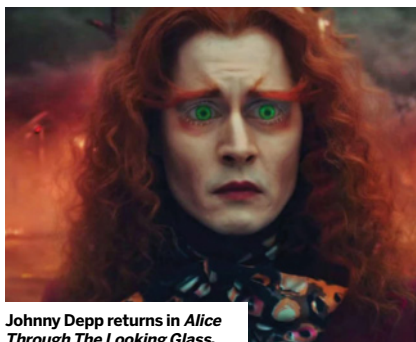
- | | | | | | | | | | | |
|--|---|---|--|---|--|--|---|--|--|--|
| The Snow Suit
White provides excellent camouflage in snowy and foggy pursuits. | The Blue Steel
Black is sooo last year. Batman mixes it up with a splash of blue. | The Yellow Crest
A yellow crest adds a hint of fun to the already superb Blur Steel suit. | Back In Black
Batman works this mysterious but not too serious black number. | The Nolan Suit
Batman's first <i>Dark Knight</i> trilogy suit is stylish and practical. | The Nolan Suit #2
Batman's second <i>Dark Knight</i> trilogy ensemble is even fancier. | The Nolan Suit #3
Jesus, Nolan! How many suits do you need? This is getting out of hand. | Disco Suit
Glow-in-the-dark trimming means Batman is always ready to party. | Batman Noir
Black is very slimming, and Batman knows how to show off his assets. | Belt Suit
Batman adds a thicker yellow statement belt to always stay on trend. | I Am Batman Suit
This suit looks like the rest, but it's transformed with a touch of bat-confidence. |
|--|---|---|--|---|--|--|---|--|--|--|

HOW OFTEN THESE THINGS HAPPEN...

- 26 Good Cop/Bad Cop change faces
- 21 Benny says "spaceship"
- 4 Emmet flirts with Wyldstyle
- 3 Unikitty gets mad

HOW MANY TIMES THEY SAID...

- 40* "Awesome" *19 in film and a further 21 in closing credits
- 33 "The Special"
- 31 "MasterBuilder"
- 26 "The Kragle"
- 19 "The Piece of Resistance"
- 17 "The Prophecy"
- 16 "Batman"
- 9 "Tacos Tuesday"



Johnny Depp returns in *Alice Through the Looking Glass*.



We really hope this *Mary Poppins* remake happens.



The prospect of an *Enchanted* sequel has us giddy.

40 SEND IN THE SEQUELS

THERE ARE *SO* many sequels planned for the next few years: some highly anticipated, and others that crawled out of the depths of movie hell.

First up is *Alice Through the Looking Glass*, which will be released on 27 May 2016. From the trailer, it looks more or less like *Alice In Wonderland*, but *The Muppets*' James Bobin has replaced Tim Burton as director. This seems like it will be a case of 'if you liked the first one then you'll probably like this'. Burton fans will soon be able to get their fix, however, with the long-awaited *Beetlejuice* sequel, which will hopefully welcome back Michael Keaton.

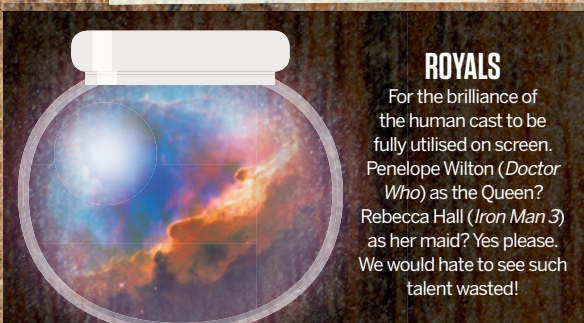
Then there's the news of an *Enchanted* sequel, rather cleverly titled *Disenchanted*, later down the line. If there was ever an immensely underrated Disney movie, *Enchanted* was it. Anne Fletcher has signed back on to direct the film and Jessie Nelson worked on the script, but we don't yet know if Amy Adams will be returning. Following on with the chirpy theme, a whole load of animated films are also getting sequels, including *Despicable Me*, *Frozen*, *How To Train Your Dragon* and *Big Hero 6*.

The most surprising sequel news of the year, however, was probably *Mary Poppins*, which Disney has insisted is definitely not a remake. *Chicago*'s Rob Marshall is directing, which is a massive tick, but we're still not sure how to feel. We think we could be okay with this as long as Julie Andrews makes some kind of appearance.

41 THE BFG UNLEASHED

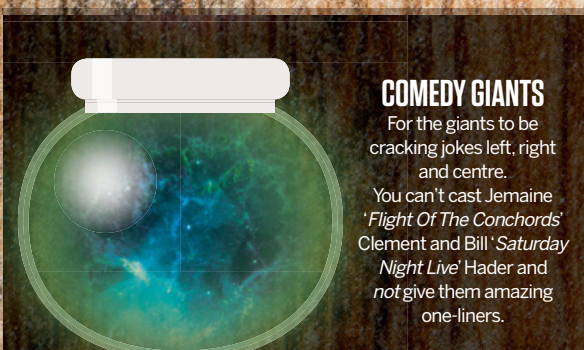
DIRECTOR: Steven Spielberg // CAST: Rebecca Hall, Mark Rylance, Bill Hader // RELEASE: 22 July 2016

Our dreams for The BFG



ROYALS

For the brilliance of the human cast to be fully utilised on screen. Penelope Wilton (*Doctor Who*) as the Queen? Rebecca Hall (*Iron Man 3*) as her maid? Yes please. We would hate to see such talent wasted!



COMEDY GIANTS

For the giants to be cracking jokes left, right and centre. You can't cast Jemaine Clement and Bill 'Saturday Night Live' Hader and not give them amazing one-liners.



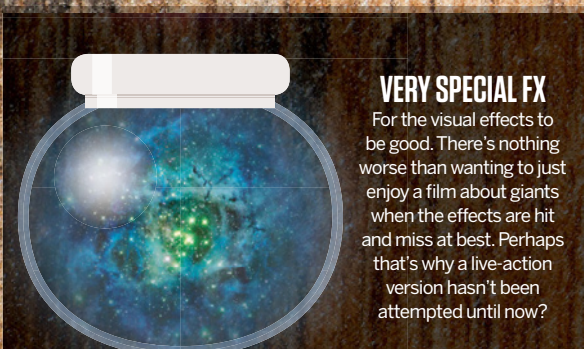
WHIZZ POP

A reprisal of the brilliant *Whizzpopper* Song from the 1989 animated version. It's basically the greatest song about farts ever written. Whizz pop! Whizz bang! Feel the bubbles go down! Thank you Roald Dahl. Thank you.



LAST HURRAH

For the script to be excellent. It was *ET* and *Twilight Zone: The Movie* writer Melissa Mathison's last before her death in November 2015. Because of that alone, we don't see how it can be anything other than sheer brilliance.



VERY SPECIAL FX

For the visual effects to be good. There's nothing worse than wanting to just enjoy a film about giants when the effects are hit and miss at best. Perhaps that's why a live-action version hasn't been attempted until now?

THE GEEK 100

The BFG

42 THE INCREDIBLES 2

DIRECTOR: Brad Bird // CAST: Craig T Nelson, Samuel L. Jackson, Holly Hunter // RELEASE: 21 June 2019

WE STILL HAVE almost another three years to wait for *The Incredibles 2*, but our excitement levels are already off the scale. The first movie was nothing short of a masterpiece from the genius mind of Brad Bird. Pixar sequels are rarely shoddy. Plus, Bird is back as both director and writer. Speaking to *CinemaBlend*, he explained how the most interesting part of the film to him was the family dynamic, and that *The Incredibles 2* won't reflect how the superhero genre has changed since 2004.



43 RETURN TO PANDORA

AVATAR 2
DIRECTOR: James Cameron // CAST: Zoe Saldana, Sigourney Weaver, Sam Worthington // RELEASE: 25 December 2017



SINCE *AVATAR*'S RECORD-shattering theatrical release in 2009, no film has come anywhere close. Almost \$2.8 billion is staggering, and guarantees *Avatar 2* as 2017's

Christmas number one. The film was originally due for release this year, but production is moving a lot slower than everyone had hoped.

Where the first *Avatar* took place in the forests of Pandora, the sequel will focus on its oceans. The animators have been developing a new branch of underwater mo-cap specifically for this. Two other sequels are also in the works, and will be released back-to-back-to-back.

44 JUMANJI REBOOT

DIRECTOR: TBC // CAST: TBC // RELEASE: 25 December 2016

WHEN *SONY PICTURES* announced it was remaking the 1995 Robin Williams fantasy adventure *Jumanji*, a lot of people were very upset about it. "You can't mess with perfection", they cried. Was *Jumanji* that great though? Was it better than *Hook*? The remake was rumoured to have been in development as early as 2012, but it wasn't made official until a year after Williams' death, making many unsure what to think of it.

We can sense it being either a touching tribute to Williams or a monstrous but forgettable do-over.

Does anyone remember *Zathura*? Exactly.





45 MONSTER MOVIE MEMO

DATE

LOCATIONS

COORDINATES

FROM: FAO Monarch Group Accounting Department

To whom it may concern,
We have seen an alarming escalation in somewhat unusual expense requests and we have some queries to address. [REDACTED]
[REDACTED] Obviously we understand that we're moving in somewhat unknown territory here, and that large steps have to be made if we want to succeed as a business. [REDACTED]
[REDACTED] However, we did want to verify exactly what we've got to look forward to.

Kong: Skull Island expedition (2017)

We're obviously very excited about the idea of a trip to Skull Island. The previous expedition led by Mr Peter Jackson was fine, but we can't help feeling there's something better out there. [REDACTED]
[REDACTED] We fully endorse the enormous expenses being incurred by the Monarch Corporation under the direction of Jordan Vogt-Roberts, and we have complete confidence in the crew, led by Tom Hiddleston, Brie Larson, Samuel L Jackson and John Goodman. Then there's the idea that this trip will also be connected to Japan's greatest monster...

The Godzilla 2 project (2018)

We understand that there's going to be some significant rollout here. So much of our first experience with the creature known as Gojira was spent with him in the shadows, catching glimpses while the MUTOs ran rampant. [REDACTED] They caused lots of destruction. You could argue that Gojira was only attempting to restore balance, but he wasn't exactly an angel when it came to toppling buildings. We're assuming that the big guy will take centre stage, so we're ready for more expensive destruction, especially with the return of Gareth Edwards.

Godzilla Vs Kong (2020)

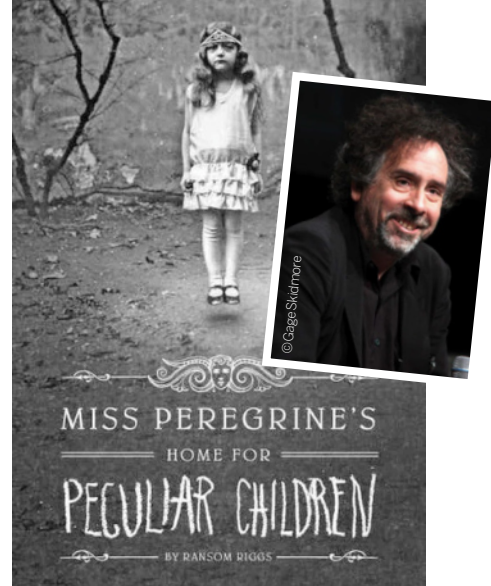
Details on this are a little unclear, but we understand that the Monarch Company is planning to combine their interests in the giant ape King Kong and the giant lizard Gojira, bringing them together for what is sure to be a cavalcade of destruction as they clash. [REDACTED] This is obviously going to be very heavy on mayhem and we're assuming the expenses will run high. There's also some exciting rumours about bringing in other giant super species, which we're obviously thrilled to see. Spare no expense if it brings us Mothra, Rodan and other classics from the Toho universe.



AUTHORISED BY

[Signature]

MONARCH
CONFIDENTIAL



46 TIM BURTON GOES BACK TO HIS STRANGE ROOTS

MISS PEREGRINE'S HOME FOR PECULIAR CHILDREN
DIRECTOR: Tim Burton // CAST: Asa Butterfield, Eva Green // RELEASE: 25 December 2016

TIM BURTON RETURNS with his film adaptation of Ransom Riggs' children's novel, *Miss Peregrine's Home for Peculiar Children*, about a boy who discovers that the supernatural is real when he finds a ruined orphanage inhabited by gifted children. Jane Goldman wrote the script, which has a dark streak that we hope Tim Burton will make the most of in his customary fashion. The star-studded cast boasts Eva Green as the titular teacher.



47 NEIL GAIMAN IS EVERYWHERE

IF YOU LIKE Neil Gaiman, then you're in for a brilliant few years. There's Bryan Fuller's *American Gods* TV series; Joseph Gordon-Levitt is shepherding the we-never-thought-it-would-happen *Sandman* movie slowly towards something resembling production; Edgar Wright, Bret McKenzie and Johnny Depp are working on a film of his children's book *Fortunately, The Milk*; and Nicole Kidman and Elle Fanning will star in John Cameron Mitchell's take on his short story *How To Talk To Girls At Parties*. Meanwhile, TV series adaptations of *Anansi Boys*, *Neverwhere* and more of his short stories are in development. Good times.

...MEANWHILE AT
GHOSTBUSTERS HQ

THE GEEK 100

Ghostbusters



49 LUC BESSON'S VALÉRIAN BEING THE NEW FIFTH ELEMENT

DIRECTOR: Luc Besson // CAST: Dane DeHaan, Cara Delevingne // RELEASE: 21 July 2017

LUC BESSON'S LATEST project, based on the comic by Pierre Christin and Jean-Claude Mézières, has much more of a *The Fifth Element* vibe, which is hardly surprising given that Mézières worked as a concept artist on it. *Valérian* will star Dane DeHaan as the spatio-temporal agent who puts the galaxy to rights with his partner Laureline (Cara Delevingne), who is from 11th Century France. No doubt this will look incredible.



50 GUILLERMO DEL TORO GOES BACK TO LOW-BUDGET

SO, THE BRILLIANT *Crimson Peak* did not do that well at the box office, which obviously throws *Hellboy III* and *Pacific Rim 2* into doubt, but Guillermo del Toro had already confirmed that his next movie would be a low-budget affair before his Gothic romance debuted. As to what that low-budget project will be, who knows? Del Toro has a to-do list that would see him through three or four lifetimes as a director, from his Mexican-wrestler vampire movie *Silva* and *Pinocchio*, to *Pet Sematary* and *The Haunted Mansion*. However, given his reluctance to provide details, we think this could be something new. And we'll be there.

48 GHOSTBUSTERS HR COMPLAINTS

DIRECTOR: Paul Feig // CAST: Melissa McCarthy, Kristen Wiig, Leslie Jones, Kate McKinnon, Chris Hemsworth // RELEASE: 15 July 2016

Why do they have to be women?

Well, first of all, why shouldn't they be? If your only reason for not wanting an all-female *Ghostbusters* is that they were all men in the original movie, then that's not really the best starting point for an argument. A pair of testicles was never mentioned as a necessity for busting ghosts. And isn't it about time, quite frankly, that we had something resembling gender equality in big-budget sci-fi? Why can't anyone be a Ghostbuster?

Yeah, but they're not going to be as funny as the original cast.

Assuming you're using 'they' to mean the actors specifically and not just women in general, we think they've got a good shot at matching them. Admittedly, Bill Murray, Dan Aykroyd and Harold Ramis were gods at their peak, but Kristen Wiig keeps getting better and better, Melissa McCarthy is brilliant given the right project (and when she works with director Paul Feig), and Leslie Jones and Kate McKinnon are killing it on *Saturday Night Live* every week. The cast isn't going to be a problem.

But the original cast...

...are mostly in the film, actually. Dan Aykroyd was on board from the get-go, and he's been the most vocal force in trying to get a new *Ghostbusters* made with him in it for years. Ernie Hudson is going to star, backtracking from his frankly misguided comments about whether or not a female *Ghostbusters* would work. Sigourney Weaver is also back, as is Annie Potts, and even Bill Murray is going to be in it, and Bill Murray doesn't do anything that Bill Murray doesn't want to do. The only holdout is Rick Moranis, who just didn't fancy it.

The script, though...

Okay, if the talent in front of the camera doesn't convince you, how about director Paul Feig's track record? His last three films have been *Bridesmaids*, *The Heat* and *Spy*, all three of which were hilarious, and showed McCarthy and Wiig at the top of their game. He also co-wrote the script with Katie Dippold, his collaborator on *The Heat* and a veteran of *Parks And Recreation*, and we refuse to believe that you don't like *Parks And Recreation*.

I don't like remakes.

Well, if you've already made up your mind then maybe this isn't for you.

51 JURASSIC WORLD: THE (FIRST) SEQUEL

DIRECTOR: TBC // CAST: Chris Pratt, Bryce Dallas Howard // RELEASE: TBC 2018

By splicing the DNA of other success stories, we look at how future Jurassic films could up their game...



Better female characters

Any new female characters could do with being a bit more like Ripley. Bryce Dallas Howard losing the high heels is a start.



Industrial intrigue

The possibility of something more sinister was hinted at, but not explored much. Some InGen intrigue in there among all the dinos would be fab.



T-Rex

Although the cameo was glorious, it wasn't enough. Time to put the queen of the carnivores back at centre stage.



Less kids

Snot-heads putting themselves in peril because they don't listen to instructions is one Spielberg staple we're not fans of.



More Jake Johnson

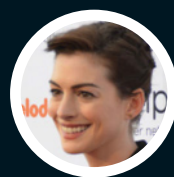
With Chris Pratt in 'serious' mode, JW lacked comic relief. Giving the *New Girl* star extra screen time would remedy this.



52 A MONSTER CALLS

DIRECTOR: JA Bayona // CAST: Liam Neeson, Toby Kebbell, Felicity Jones // RELEASE: 14 October 2016 (US)

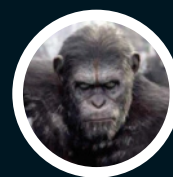
ADAPTED FROM PATRICK Ness's Carnegie-winning children's novel, don't be put off by the young target audience; this is seriously dark stuff, telling of 13-year-old Connor (Lewis MacDougall) trying to cope with his mother's cancer by befriendng a mysterious monster (Liam Neeson). With *The Orphanage* director JA Bayona at the helm, we're confident that this will do the book justice.



53 COLOSSAL

DIRECTOR: Nacho Vigalondo // CAST: Anne Hathaway, Dan Stevens, Jason Sudeikis // RELEASE: TBC 2016

ANOTHER MONSTER MOVIE with a twist, this sees Anne Hathaway playing a woman whose break-up with her boyfriend coincides with an attack by a Godzilla-esque monster on the city of Seoul – although as it turns out, she has a strange connection to it. This is *Timecrimes* director Nacho Vigalondo's first big-budget movie, and we can't wait to see what he does with the extra money.



54 THE APE/HUMAN WAR CONTINUES

WAR FOR THE PLANET OF THE APES
DIRECTOR: Matt Reeves // CAST: Andy Serkis, Woody Harrelson, Judy Greer // RELEASE: 21 July 2017

THE THIRD INSTALLMENT in the *Apes* reboot series, as the title suggests this will see a full-on war in the aftermath of *Dawn Of The Planet Of The Apes*. We're envisioning Harrelson going in full-on Kurtz as the aptly named Colonel, and coupled with a tweet from director Reeves that showed a familiar-looking beach, we're sure there will be more than a few callbacks to the original.



55 JEFF NICHOLS DOES CLOSE ENCOUNTERS

MIDNIGHT SPECIAL
DIRECTOR: Jeff Nichols // CAST: Joel Edgerton, Kirsten Dunst, Adam Driver, Michael Shannon // RELEASE: 15 April 2016

WE'RE BIG fans of Jeff Nichols, having enjoyed *Take Shelter* and *Mud*, but this could be the film that sees him truly break out. Starring his muse Michael Shannon as a father who's trying to stay one step ahead of sinister authorities while transporting his gifted son to a secret location, we're envisioning this in the *Amblin* mould, only just a tad darker.

56 PRIDE AND PREJUDICE AND ZOMBIES

DIRECTOR: Burr Steers // CAST: Lily James, Sam Riley, Jack Huston // RELEASE: 12 February 2016

LITERATURE/MONSTER MASH-UPS are old news (and not especially well received at that, considering the lukewarm performance of *Abraham Lincoln: Vampire Hunter*), but we have a feeling that this one could be a different. Judging by the trailer, the presence of the undead isn't the only twist; with England overrun, survival skills are far more in vogue than potential suitors, hence the *Matrix*-style fight scenes. Add in a strong cast (Lily James, Sam Riley, Charles Dance, Matt Smith and Lena Headey, among others), and we have a feeling that this could be a breakout hit.

MONSTER MASH-UPS

We pitch other ideas for epic monster medleys



The Lord Of The Rings And Vampires

Sauron becomes the least of their worries as the Fellowship find out exactly what is lurking in the shadows of Mount Doom.



Alice And Aliens In Wonderland

It turns out the Rabbit wasn't running to somewhere – he was running home. Alice will find out exactly where this is.



Robinson Crusoe Vs Yifan

Shipwrecked on an island, the titular character discovers that there's something else on the island – and it's hungry. And it's coming for him.



The Old Man And The Sea Monsters

Hemingway meets *Jaws* as a man near the end of his life tries to catch a stubborn fish, all the while being chased by a bigger one.

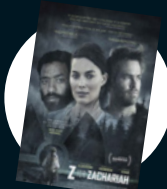


© Gage Skidmore

57 GHOST IN THE SHELL

DIRECTOR: Rupert Sanders // **CAST:** Scarlett Johansson, Pilou Asbaek // **RELEASE:** 13 March 2017

THE REMAKE OF the anime classic has a hill to climb thanks to the it's hard-to-ignore whitewashing of the cast, but it's difficult not to get excited about Scarlett Johansson playing a nearly unkillable cyborg. Lucy co-star Pilou Asbaek will play her partner Batou. Director Rupert Sanders' only other credit was the stylish but disappointing *Snow White And The Huntsman*, so the jury's still out...



59 Z FOR ZACHARIAH FINALLY GETTING A UK RELEASE

DIRECTOR: Craig Zobel // **CAST:** Margot Robbie, Chiwetel Ejiofor, Chris Pine // **RELEASE:** TBC 2016

THIS FILM OF Robert C O'Brien's acclaimed post-apocalyptic novel was a huge hit at Sundance. Margot Robbie stars as Ann, a woman surviving in the dead world who discovers she's not alone with the arrival of John (Chiwetel Ejiofor). They connect, but things get more complicated when Chris Pine's Caleb arrives.



© Gage Skidmore

58 MUTE

DIRECTOR: Duncan Jones // **CAST:** Paul Rudd, Alexander Skarsgard, Sam Rockwell // **RELEASE:** TBC

CAST YOUR MIND back to Duncan Jones' debut *Moon*, when the writer director was describing his awesome-sounding follow-up: *Mute*. Now it's finally on, with Alexander Skarsgard playing a mute bartender 40 years in the future, who gets tangled up with two sinister surgeons while looking for his missing girlfriend. Paul Rudd plays one of those two, and Jones has confirmed that Sam Rockwell is definitely involved. We can't wait.



© Gage Skidmore

60 THE DISCOVERY

DIRECTOR: Charlie McDowell // **CAST:** Rooney Mara, Nicholas Hoult // **RELEASE:** 2016

STUNNING MARK DUPLASS-Elisabeth Moss two-hander *The One I Love* is one of the strongest indie sci-fi movies in recent years, which makes *The Discovery* a very exciting prospect. Director Charlie McDowell re-teams with his co-writer Justin Lader for this sci-fi rom. Both Hoult and Mara are on excellent form, and to be honest, we'd watch a film about paint drying if Charlie McDowell and Justin Lader were responsible.

61

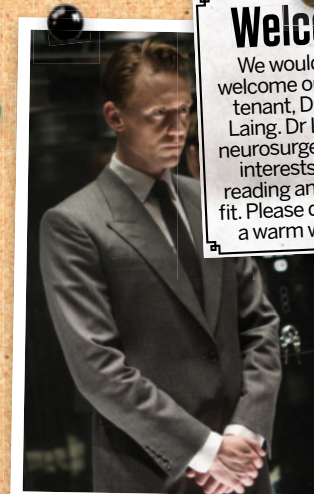
HIGH-RISE

Notice to all tenants

"Welcome to your new home. We hope you find everything to your liking. Please find the latest announcements from the building staff from your brilliant architect, Anthony Royal"

Planned Pool Closure

We are sad to announce that due to a failure to properly manage a timetable for adults and families, the pool is closed indefinitely. We would also like to remind tenants to please keep animals away from the water.



Welcome

We would like to welcome our newest tenant, Dr Robert Laing. Dr Laing is a neurosurgeon whose interests include reading and keeping fit. Please do give him a warm welcome.

Supermarket opening hours

The supermarket is now open 24 hours a day due to increased demand on supplies. We've had a few complaints about rather... aggressive shopping, so please do bear in mind that there's more than enough to go around for now.

The Elevator

Is not working. Why are you trying to get to other floors anyway?

General behaviour

It's true that some of our tenants are famous. You might recognise them from the cinema or the television. However, we would ask that you please not harass or harangue them. In fact, the behaviour of many of those in the lower floors is decidedly unrefined, and will be addressed.

RUBBISH COLLECTION

There have been several complaints about improper rubbish disposal. Please do remember that the chutes must be kept free and unclogged.



Costume Party

The penthouse suite. Strictly invitation only. There will be ABBA.

Power failures

We're looking in to it

STEPHEN KING

ADAPTATIONS ARE BACK

THE DARK TOWER

RELEASE: 13 January 2017

The long-gestating, massively troubled production looks like it might finally be moving forward under *A Royal Affair* director Nikolaj Arcel and producers Ron Howard and Brian Grazer. Matthew McConaughey is the latest in a line of actors, including Russell Crowe and Javier Bardem, to be linked to the Gunslinger, but there is nothing concrete yet, so watch this space!

CELL

RELEASE: 13 January 2016

John Cusack and Samuel L. Jackson star in this horror about a cell phone signal that causes the end of the world. We're sold on that alone.

IT

RELEASE: 2017

Yes, we are still very disappointed that Cary Fukunaga dropped out, but we're prepared to get excited for Andrés Muschietti's (*Mama*) version of King's doorstep novel about a group of kids who band together to fight an ancient evil force disguised as a clown. Will Poulter is reportedly still in the running to play Pennywise, and it shoots next summer.

THE STAND

RELEASE: TBC

Director Josh Boone remains attached to the film of King's end-of-the-world epic, which doesn't seem any closer to actually getting made.

11/22/63

RELEASE: 2016

This star-studded TV adaptation of King's novel about an English teacher who travels back in time to stop the JFK assassination is something to get excited about, with an incredible cast (including James Franco, Chris Cooper, Sarah Gadon), Kevin MacDonald directing and Bridget Carpenter producing with JJ Abrams and King himself.

GERALD'S GAME

RELEASE: 2016

Oculus' Mike Flanagan is on board to adapt the tense novel about a woman trapped under her dead husband, but he's currently busy with *Ouija 2*.



63 THE PURGE 3

DIRECTOR: James DeMonaco // CAST: Frank Grillo, Elizabeth Mitchell // RELEASE: 15 July 2016

AFTER MAKING THE shift from slasher to thriller, *The Purge* franchise returns for more one-night-only all-crime-is-legal chills. DeMonaco is back, as is Grillo as vengeful badass Sergeant.



64 RINGS

DIRECTOR: Javier Gutierrez // CAST: Johnny Galecki, Aimee Teegarden // RELEASE: 1 April 2016

PROVING THAT YOU can't keep a franchise down, the killer videotape is back to claim more victims seven days after they watched it. F Javier Gutierrez directs the origin story.



65 THE WITCH

DIRECTOR: Robert Eggers // CAST: Anya Taylor-Joy, Ralph Ineson // RELEASE: 11 March 2016

WE'VE ALREADY SEEN Robert Eggers' heavily buzzed horror about a 1630s New England family terrorised by dark forces, and we're just going to say that it's very, very good. Don't miss it.



66 Hardcore

DIRECTOR: Ilya Naishuller // CAST: Haley Bennett, Sharlto Copley // RELEASE: 2016

WHO WANTS TO see an ultra-violent action movie produced by Timur Bekmambetov and starring multiple Sharlto Copleys? Yeah, we do too, which is why we can't wait for Ilya Naishuller's *Hardcore*.



67 RESIDENT EVIL: THE FINAL CHAPTER

DIRECTOR: Paul WS Anderson // CAST: Milla Jovovich // RELEASE: 24 February 2016

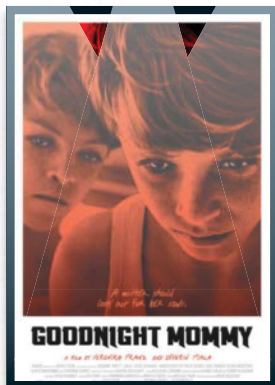
AFTER A SLIGHT delay due to Jovovich's pregnancy, Alice returns to killing all the zombies the Umbrella Corporation can throw at her. Is this really the final chapter?



68 HORROR ICONS RETURN

THE MONSTERS ARE back! Maury and Bustillo's Leatherface origin story will arrive next year, the new *Friday 13th* movie is lumbering towards reality, Michael Myers returns with *Halloween Returns*, and there's rumblings of an *Elm Street* reboot again.

69 2016'S INDIE HORROR GALLERY



GOODNIGHT MOMMY

We've heard nothing but good things about this Austrian horror film from directors Veronika Franz and Severin Fiala, which tells the story of two twin boys (Lukas and Elias Schwarz) who suspect that their heavily bandaged mother (Susanne Wuest) isn't who she says she is. Naturally, things escalate and get very bad very quickly.



THE MIND'S EYE

Director Joe Begos impressed with his low-budget, big-fun debut *Almost Human* (the film, not the short-lived TV show starring Karl Urban), and he returns with this gory, early David Cronenberg-esque sci-fi, in which a band of telekinetics hide from an evil scientist who wants their powers by any means necessary. There will be gore.



GREEN ROOM

Following up on his superb *Blue Ruin*, director Jeremy Saulnier returns with this brutally tense survival horror. A punk band led by Anton Yelchin and Alia Shawkat is forced to take a gig at a right-wing bar, where they witness a murder. Can they survive the determined neo-Nazis led by Patrick Stewart? It's horrifying and absolutely breathless.



DARLING

We were big fans of Mickey Keating's indie debut *Pod*, so we're keeping a close eye on this black-and-white psychological horror. Lauren Ashley Carter stars as lonely young woman who takes a job as a caretaker in a Manhattan mansion, but quickly loses her mind. It also sees Keating reunite with *Pod* star Larry Fessenden again.



QUEEN OF EARTH

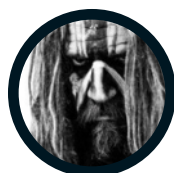
The latest film from acclaimed indie auteur Alex Ross Perry (*Listen Up Philip*) is a Roman Polanski-esque psychological thriller, starring Elisabeth Moss (*Mad Men*) as a woman pushed to the edge of a breakdown by her malicious friend. It's beautifully acted and gloriously uncomfortable. Patrick Fugit (*Gone Girl*) and Katherine Waterston (*Steve Jobs*) also star.



70 BONE TOMAHAWK

DIRECTOR: S Craig Zahler // **CAST:** Kurt Russell, Patrick Wilson // **RELEASE:** 19 February 2016

THE WORDS 'HORROR' and 'Western' don't go together nearly as often as they should, which is why we're so excited about this gruesome tale. Kurt Russell, Richard Jenkins, Patrick Wilson and Matthew Fox set out into enemy territory to rescue two captives from a band of troglodyte cannibals.



71 ROB ZOMBIE UNLEASHED

31
DIRECTOR: Rob Zombie // **CAST:** Sheri Moon Zombie, Malcolm McDowell // **RELEASE:** 2016

THE MAN BEHIND *House Of 1,000 Corpses* went the crowd-funding route for his latest horror, *31*, which means we should expect to see him at his least censored. So welcome to Murder World, where killer clowns hunt down kidnapped civilians on Halloween night. It will be brutal.



72 ATTACK OF THE SEQUELS

KATE BECKINSALE IS back as bad-ass vampire Selene in *Underworld: Next Generation*; James Wan haunts again in *The Conjuring 2: The Enfield Poltergeist*; we go back to Amityville with *Amityville: The Awakening*, which stars the awesome Jennifer Jason Leigh; and Mike Flanagan classes up *Ouija 2*, but we're most excited about Michael Dougherty returning for the *Trick R Treat* sequel.

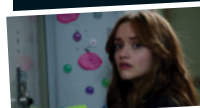


73 DEATH NOTE

DIRECTOR: Adam Wingard // **CAST:** Margaret Qualley, Nat Wolff // **RELEASE:** 2016

LEAVING ASIDE THE issue of all-white leads, we're excited about this remake of the brilliant manga and anime series about a kid who discovers that he can kill anyone simply by writing their names in a notebook, starring Nat Wolff and Margaret Qualley. Specifically, we're excited because *The Guest* and *You're Next* director Adam Wingard is at the helm.

Jason Blum has 11 horror movies scheduled for 2016, including movies from Jordan Peele, Greg McLean and M Night Shyamalan.



74 OKJA

DIRECTOR: Joon Ho Bong // **CAST:** Jake Gyllenhaal, Tilda Swinton, Paul Dano // **RELEASE:** 2017

THE STUNNING SNOWPIERCER still hasn't been released in the UK, but director Bong Joon-Ho is storming ahead with his next flick, an international monster movie that takes place in Korea and New York. Given that he gave us *The Host*, this is very good news, and the cast is exceptional. Really, we're struggling not to be excited.



75 EVOLUTION

DIRECTOR: Lucile Hadzihalilovic // **CAST:** Max Brebant, Roxane Duran // **RELEASE:** 2016

WE SAW THIS incredible sci-fi/horror/coming of age fairy tale at the London Film Festival, and we haven't been able to stop talking about it since. The film is set on an island populated only by young boys looked after by women. When young Nicholas makes a shocking discovery, he embarks on a dangerous journey.

Ouija grossed more than \$100 million worldwide from a \$5 million budget. Its Rotten Tomatoes score is 7% fresh.



Resident Evil is the highest grossing series of films based on a videogame. It's also the game franchise with the most live-action films.

_The X-Files Declassified

Logged in as: Byers/The Lone Gunman

IS YOUR COMPUTER SAFE?



THE GOVERNMENT IS ALWAYS WATCHING. MAKE SURE YOUR INTERNET KUNG-FU IS THE STRONGEST

Notorious "X-Files" re-open Government denies all knowledge

By Tad O'Malley

For nearly a decade, this reporter kept tabs on one of our government agency's weirdest dirty little secrets: the so-called X-Files. Every week, we'd see some kind of strange or inexplicable occurrence quickly followed by the arrival of the same two government agents, identified as Fox Mulder and Dana Scully. From UFOs to fluke men, wherever you'd find something spooky, you'd find them. Then, just as suddenly as they arrived, they disappeared. There'd be the occasional sighting (that weird business in Somerset, West Virginia for one), but now it looks like they're back. When we reached out to the FBI for confirmation, guess what they said? You got it. But hey, this reporter can't wait for a juicy story...



From: langly@lonegunmen.com
To: Byers@lonegunmen.com
Re: CSM

Guess who's back. Can't kill the devil.

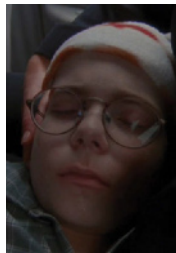
From: monica.reyes@fbi.com
To: info@lonegunmen
Re: Return?

I'm back. Doggett's not. Should you even be emailing me at all?

From: dana.scully@fbismostunwanted.com
To: info@lonegunmen.com
Re: You're alive?

Seriously? Could have sworn you nuts were dead...

Where Is Gibson Praise?



It's been more than 15 years since we first heard about the mysterious case of Gibson Praise, the boy genius who some said was psychic. Some said that he had some alien DNA. Some said he was just a freaky little kid. Anyway, he's vanished, and we're not sure that we'll ever see him again.

Home Notifications Messages



FBI
@FBI

Official Twitter Page of the FBI. If you have a tip, please submit it here: tips.fbi.gov/

Washington, DC

fbi.gov

Joined November 2008

[Tweet to FBI](#)

350 Photos and videos



TWEETS
8,023

FOLLOWING
2,210

FOLLOWERS
1.38M

LISTS
1



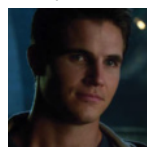
[Follow](#)

Tweets Tweets & replies Photos & videos



FBI @FBI · Nov 21

FBI class of 2016 welcomes new agents, Agent Einstein and Agent Miller finish top of their class



175

173

...



FBI @FBI · Nov 20

We're seeking scientists, lawyers, & engineers to join the #FBI as special agents: fbijobs.gov/special-agents @FBIJobs

Mulder said: Call me. We need to talk. 🧐🧐🧐✅

Mulder is typing...



Say something



WHAT THE HELL, GAME OF THRONES?

CREATORS: David Benioff, DB Weiss // CAST: Peter Dinklage, Emilia Clarke, Lena Headey, Kit Harington // RELEASE: April 2016

Three cliffhangers we need resolved



1 JON SNOW Dead or alive?

The first and arguably most pressing question following last season's *Game Of Thrones* finale was "What the hell?"

The brutal stabbing of

Jon Snow by his Night's Watch brethren, who finally showed their true colours, prompted this outburst. Traitor? Who's stabbing who to death? Now, despite George RR Martin's unstoppable trigger finger, we all kind of assumed that the know-nothing bastard wasn't dead. His fate is currently also up in the air in the books, but we're feeling confident that Melisandre's interest in him will help to ensure that death is not the end for this character. If it worked for Beric Dondarrion, it can damn well work for Jon Snow.



2 DAENERYS TARGARYEN Friends or foes?

Last season saw the Queen of Dragons slip further and further into a political quagmire as the people of Meereen

proved to be rather less happy under her rule than they initially hoped. She was lucky enough to be rescued from certain death by the returning Drogon, who deposited her somewhere far away from Meereen, where she encountered a tribe of Dothraki.

From the look on her face, Daenerys seemed to be extremely unsure about what their reaction to her would be. It might seem a long time ago, especially given how many different cities she's conquered and turned to her service since, but she was the queen of the Dothraki, so surely things will work out for her... right? So why did she drop her ring?



3 THEON AND SANSA Quite a drop

Sansa Stark was not treated well by the last season of *Game Of Thrones*. Brutalised by her new husband,

betrayed by her former friend and abandoned by everyone, the best she could hope for was a dramatic escape. Thankfully, this was provided by the long-suffering Theon Greyjoy, who finally overcame his sadistic programming and went against the orders of Ramsay Bolton, saving Sansa and leaping over the castle wall with her.

But what's next for these two? We can hardly believe they made it down without a scratch, and thanks to the failed attack on Roose Bolton's forces by Stannis Baratheon, it might not be any safer outside the castle walls. We can only hope they find Brienne. In the books, however, Theon is a prisoner of the still-alive Stannis and awaiting execution for the 'murders' of Bran and Rickon Stark. Is this the season where he finally meets his maker?



77 SYFY TAKES AIM

THERE'S BEEN A fair bit of house cleaning at Syfy, as series like *Dominion* have been cancelled to make room for some seriously ambitious new shows in the upcoming roster.

There's the adaptation of James SL Corey's *The Expanse*, which throws Thomas Jane into a space opera. There's the Charles Dance-starring *Childhood's End* miniseries, based on the classic Arthur C Clarke novel, while a show based on Lev Grossman's massively acclaimed *The Magicians* trilogy is also just around the corner.

With adaptations of *DMZ*, *Brave New World*, *Hyperion*, *The People Under The Stairs* and others also in development, the next couple of years should see Syfy delivering some unmissable drama.



79 SNOWPIERCER COMES TO TV

DIRECTOR: TBC // CAST: TBC // RELEASE: TBC

WE ABSOLUTELY LOVED Bong Joon-Ho's *Snowpiercer* (based on *Le Transperceneige* by Jacques Lob and Jean-Marc Rochette). It was a triumphant, witty, thrilling and unique piece of sci-fi cinema that deserved far better than the shoddy treatment it received at the hands of its distributors. Furthermore, it's still not been released in any form in the UK. And while we would like nothing better than to continue to rage against that fact, it was recently announced that *The Sarah Connor Chronicles* creator Josh Friedman has been hired to turn the story of mankind's final survivors travelling the frozen earth in a class-structured train into a TV series. Praise be to Wilford!



78 JOE ABERCROMBIE GOES BACK TO THE FIRST LAW

AFTER COMPLETING HIS truly excellent *Shattered Sea* trilogy for (slightly) younger readers, Joe Abercrombie is returning to the world of the *First Law* books. We can't wait for our finest purveyor of scoundrel lit/unheroic fantasy to take us back to the blood-soaked, booze-drenched, foul-language-filled world in which his first trilogy and three brilliant standalone novels were set. The next book will be a collection of short stories set in that world, specifically in the *Circle Of The World*, and we're particularly excited that one is apparently novella-length. *Sharp Ends* is out in April 2016.



80 BEOWULF: RETURN TO THE SHIELD LANDS

CREATOR: James Dormer // CAST: Kieran Bew, Joanne Whalley, William Hurt, Ed Speleers // RELEASE: January 2016

IT'S FAIR TO say that over the last few years, ITV has been flagging behind in terms of delivering quality genre dramas. However, it looks like that's all changing. Hot on the heels of Charlie Higson's *Jekyll & Hyde* is this epic take on the classic Beowulf legend, which approaches the text with a modern sensibility. With strong roles for women and a diverse cast, *Beowulf: Return to the Shield Lands* should be a family drama that actually might be for everyone. Plus, the CGI comes from the team that brought us *Walking With Dinosaurs*, so fingers crossed for some decent beasties.

PREACHER

82 JOIN US AS WE GO TO TEXAS WITH THIS
BREAKDOWN OF THE FIRST PREACHER TRAILER...
CREATOR: Garth Ennis // CAST: Dominic Cooper, Ruth Negga // RELEASE: 2016



LONELY MAN OF GOD

Jesse Custer's not exactly the most popular man in Annville, even before he gets possessed by the almighty power of Genesis, which forces anyone to do what he says.



FAITHLESS

When the story begins, Jesse has long since lost his faith and is in a tailspin. When he realises that there is a God above, but he's abandoned his station, he decides to hunt him down.



BATTLE SCARS

Jesse's upbringing was... difficult. His kindly parents were trapped by Jesse's brutal grandmother and cousins when he was a kid, and things got very, very bad.



WHISKY NEAT

It's good to see some of the cornerstones of *Preacher* are present and correct, namely Jesse's self-destructive hard drinking and chain smoking.



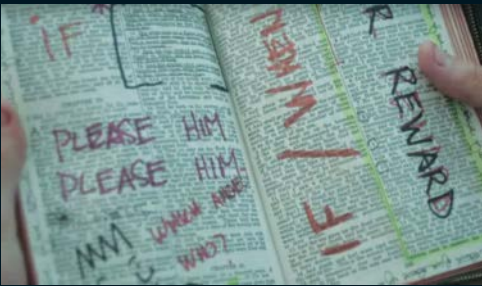
MAN'S GOTTA HAVE A CODE

Jesse might have stopped believing in God, but he's got a moral code that is unwavering, and he'll fight for it. Which makes him deadly when imbued with the power of Genesis.



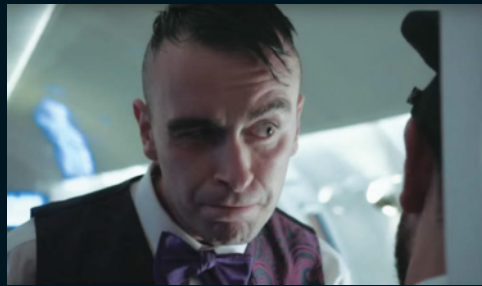
TULIP O'HARE

If there's one ray of light in Jesse's life, it's the beautiful, loyal and deadly Tulip, played here by the excellent Ruth Negga (*Agents Of SHIELD*). She'll do anything to protect him.



WORD OF GOD

It's not clear who this Bible belongs to, but if you think this Christianity looks crazy, you ain't seen nothing yet. Just wait until the Grail group shows up...



CASSIDY

The brilliantly talented *Misfits* star Joseph Gilgun is superb casting as wild Irishman Cassidy, who means well but has terrible destructive tendencies.



MEET THE MONSTER

Oh yeah, and Cassidy's a vampire. His thirst for blood is just one of his many addictions in the comics, and he's done some things he's not proud of.



THERE WILL BE BLOOD

"Violence begets violence" says Jesse. If the show is half as violent as the comics, we're all in for a shock. Then again, this is AMC.



END OF THE SERMON

Just in case we didn't get the message, here's Jesse breaking the arm of a wife-beater. He doesn't leave things unfinished, especially not beatdowns.



"WHAT KIND OF A PREACHER ARE YOU?"

This could be the first meeting between Jesse and Cassidy, and it won't be their first run-in with the law. We'll need convincing about Gilgun's accent, though.



83 ZOMBIE TV

EMPIRE OF THE DEAD • DEAD MANN WALKING • IZOMBIE SEASON 2

CREATOR(S): George A Romero • Stefan Patruca • Rob Thomas, Diane Ruggiero-Wright // **CAST:** TBC • TBC • Rose McIver, Malcolm Goodwin, Rahul Kohli // **RELEASE:** TBC • TBC • Now airing in the US

MUCH LIKE THEIR undead antagonists, zombie TV shows never die. 2016 brings with it the beginning of two new ones: George A Romero's *Empire Of The Dead* and Stefan Patruca's *Dead Mann Walking*.

Empire Of The Dead, based on the Marvel comic-book series of the same name, is being written and executive-produced by Romero himself, along with his long-time partner Peter Grunwald. The pair are teaming up with Demarest Films (*A Most Wanted Man*, *Tusk*) to produce the project.

Meanwhile, CBS is adapting Patruca's zombie cop saga *Dead Mann Walking* into a series, which revolves around a police detective who is wrongly executed for murdering his wife. He's then bought back to life and starts working as a private investigator while also looking for his wife's real killer. There's no word yet about possible directors and cast members, but CBS has confirmed that *Continuum* creator Simon Barry will be penning the script.

The final undead show of the year is the returning *iZombie*, which is currently part-way through its second season in the US. It's a bittersweet situation for UK viewers though, as Season One is yet to air here. It hasn't even been picked up by a broadcaster. What is that about? If a TV show ever screamed out for E4, it's this one. Everyone needs to get their acts together.



85 SOMETHING DREADFUL THIS WAY COMES

PENNY DREADFUL SEASON 3

CREATOR: John Logan // **CAST:** Eva Green, Josh Hartnett // **RELEASE:** 2016

THE GOTHIC HORROR has been going strong since it started in 2014, but things are sure to heat up for the next few episodes. The characters had a terrible time at the end of Season Two, and we're quite confident that Season Three won't resolve any of it.



86 THE RAINBOW CONNECTION

SENSE8 SEASON 2

CREATORS: The Wachowskis, J Michael Straczynski // **CAST:** Jamie Clayton, Doona Bae, Brian J Smith // **RELEASE:** TBC

NETFLIX'S SCI-FI-THRILLER-DRAMA *Sense8* blew our minds last summer, so the news of a second season was welcomed with opened arms and party poppers. There's no telling when it will reach our screens, however. But when it comes, at least it'll be all at once!



87 MIRROR, MIRROR ON THE WALL

BLACK MIRROR
CREATOR: Charlie Brooker
CAST: TBC // **RELEASE:** TBC

2015 WAS A very drab, *Black Mirror*-free year, but a third season is finally on the horizon. This time, it's heading over to Netflix, which will hopefully mean it can get weirder than it's been before. But that's not even the best part: Season Three is going to have 12 episodes, not three; 12!



84 IT'S KIRKMAN'S WORLD; WE'RE JUST LIVING IN IT

OUTCAST • THE WALKING DEAD • FEAR THE WALKING DEAD

CREATORS: Robert Kirkman • Robert Kirkman, Frank Darabont • Robert Kirkman, Dave Erickson // **CAST:** Patrick Fugit, Philip Glenister, Gabriel Bateman • Andrew Lincoln, Melissa McBride, Norman Reedus • Kim Dickens, Cliff Curtis, Frank Dillane // **RELEASE:** Spring 2016 • 15 February 2016 • TBC 2016

ROBERT KIRKMAN'S LATEST passion project comes in the form of horror TV series *Outcast*. Based on his and Raul Azaceta's comic series of the same name, it focuses on the life of Kyle Barnes (played by *Almost Famous*' Patrick Fugit), a man who has had cases of demonic possession follow him around since childhoods. Now an adult, Barnes wants to know why and, with the help of Reverend Anderson (Philip Glenister), he's determined to find out.



THE GEEK 100

Robert Kirkman

US premium cable channel Cinemax has stepped up to the plate to take on *Outcast*, which has been given as ten-episode run for the first season. The reason we're really interested, however, is because *The Guest's* Adam Wingard has been hired to direct the first episode. We reckon that combining Kirkman's storytelling flair and Wingard's artistry and knack for suspense could create something really special.

Other cast members confirmed for Season One include Gabriel Bateman as Joshua Austin and Wrenn Schmidt as Megan Holter, as well as David Denman (*The Gift*), Madeleine McGraw (*American Sniper*), Callie Brook McClincy (*The Originals*), Grace Zabriskie (*The Grudge*), Catherine Dent (*The Shield*), Lee Tergesen (*Defiance*) and Brent Spiner (*Star Trek: The Next Generation*) in recurring roles.

The Walking Dead is of course back for Season Six's second half, with Seven following in the autumn. Tensions have been flying more than ever this season, the cast thinning out as more and more get killed off. But rest assured there's always someone new and vaguely sinister around the corner looking to take their place. In the case of Season Six Part Two, fans are looking forward to Negan, played by Jeffrey Dean Morgan, doing just that.

Fear The Walking Dead is also coming back for a second season, which was commissioned before the first even started airing. Impressive. Perhaps Kirkman and Erickson have a long plot figured out already to see us to the very end. Not much is known about the secretive series, except that there will be a short time jump between Season One and Two. Kim Dickens, Cliff Curtis and the remaining survivors from Season One are set to reprise their roles, as well as one of the survivors from the web series, *Flight 462*.



88 DOCTOR WHO REGENERATES

SHOWRUNNER: Steven Moffat // CAST: Peter Capaldi // RELEASE: 2016

HAVING MOTORED ON past the usual nagging questions that get raised during every season of *Doctor Who* (cancellation, ratings, new companion), we've got a few ideas about what we can expect in the next series. We know that there'll be a new face joining the Doctor on his travels (although we don't know who at this point), and we know that Moffat won't be repeating the mostly two-part episode structure of this last series. We also don't know how many episodes we'll be getting and when, although Moffat is proceeding with his plan for 13 and a Christmas special.



89 CLASS IN SESSION

CREATOR: Patrick Ness // CAST: TBC // RELEASE: 2016

THERE ARE PLENTY of reasons to be excited about *Class*. For one, the last time we had a *Doctor Who* spin-off aimed at a younger audience, it was *The Sarah Jane Adventures*, and that was brilliant – though sadly cut short with the passing of leading lady and generally brilliant Elisabeth Sladen. For another, it's written by the wonderful Patrick Ness, the author of *A Monster Calls* and *The Rest Of Us Just Live Here*. As has been pointed out by many, Ness is an author who understands how to write young characters, so there'll be minimal clunking. It's also been described as focusing on the period of your life where everything is as important as the world ending, which has a nice *Buffy* ring to it, and that can only be a good thing.

90 "DON'T EVEN TRIP"

RICK AND MORTY SEASON THREE

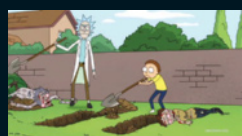
CREATORS: Justin Roiland, Dan Harmon // CAST: Justin Roiland, Chris Parnell, Sarah Chalke, Spencer Grammer // RELEASE: 2017



"KEEP SUMMER SAFE!" – 'THE RICKS MUST BE CRAZY'

While Rick and Morty hop into the world he's created inside his car battery to fix

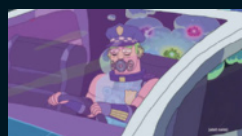
it, Summer waits in the car, which has very specific instructions to look after her. It does so, gruesomely killing and maiming attackers before finishing up with some devastating blackmail involving a policeman's missing child.



"THE ANSWER IS DON'T THINK ABOUT IT!" – 'RICK POTION NO 9'

After Rick creates a world full of David Cronenberg-esque monsters that all want to

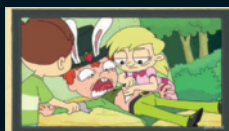
mate with his grandson, the only solution is to hop to an alternate reality where they were killed by an explosion, and take the place of their dead selves. Perhaps most disturbingly of all, Rick's done this before.



"GOODBYE, MOON MEN!" – 'MORTYNIGHT RUN'

Morty does something good by saving the life of incredibly powerful gas cloud

Fart (Jemaine Clement), but when Fart convinces a cop to kill himself while singing a David Bowie-esque jam, it's clear he's not as peaceful as he seems. Tragically, Morty has to murder his new friend to save the human race, making all the preceding carnage pointless.



"WHY WOULD YOU EVEN WANT TO EAT THESE?" – 'RICKY MINUTES'

This sublime first season episode boasted a whole series of brilliant semi-

improvised commercials and trailers, the most upsetting of which was the Strawberry Smiggles, in which Mr Top-Hat Jones, a Lucky Charms-esque mascot, is butchered by dead-eyed kids who squeeze every last cereal piece out of his still-living body.



"I'LL BE IN THE GARAGE" – 'AUTO-EROTIC ASSIMILATION'

The show at its bleakest, as Rick attempts suicide after realising his hedonistic

lifestyle means he can't be with his lover, Unity. However, after testing the machine on a new life form (which he comforts), he passes out, missing the death ray and the next day entirely. It's not addressed again.

91 THE BOYS FROM THE DWARF

SHOWRUNNER: Grant Naylor // CAST: Chris Barrie, Craig Charles, Danny John-Jules, Robert Llewellyn // RELEASE: 2016

IT'S ABOUT SMEGGING time.

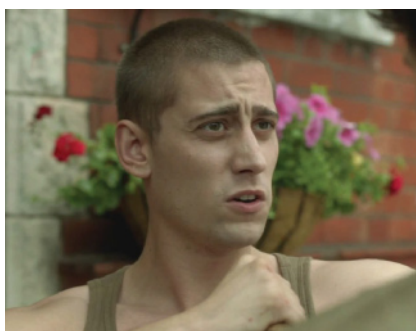
The boys from the Dwarf are back with not only an eleventh, but also a twelfth series. After a couple of years of hearing that it was on, before being told that it wasn't, but that there was a good chance it might be at some point, the next two chapters in the *Red Dwarf* adventure have already started filming, with an eye to broadcasting once again on Dave next year, and more due in 2017.

After the frankly disappointing *Back To Earth* miniseries, *Red Dwarf* found its form again with a strong tenth series that was most certainly good enough to get us excited about the prospect of more, especially seeing as the emphasis seems to be firmly placed on getting back to basics.

So with this in mind, we can probably look forward to more bickering, more bantering and more instances of confronting surprisingly big questions while sitting in the grimmest, bleakest and most frequently broken ship in the galaxy. In terms of what it's about, digression has been key. The crew has kept a tight lid on the details, and so far the live audiences have proved to be very good at abiding by their 'no tweeting, no pictures' policy.

What that means is that we'll be eagerly awaiting each new snippet from the set, like... what's the deal with everyone sporting Dwayne Dibley teeth?





92 ALIENS COME TO E4

CREATOR: Fintan Ryan // **CAST:** Michael Socha, Michaela Coel, Ashley Walters, Michael Smiley // **RELEASE:** 2016

IT'S BEEN A while since we saw some great genre drama on E4, but the home of *Misfits* is currently working on what could be its most ambitious show to date. *Aliens* finds the human race living with the fact that extra terrestrials are among us, and have been for 40 years. Now they live in a ghettoised area of London called Troy, preyed upon by gangs who sell their hair as a drug. When border guard Lewis (Michael Socha) finds out that he's the first half-human, half-alien, his life is turned upside down. With a supporting cast including Michael Smiley and Ashley Walters and written by *In The Flesh* alum Fintan Ryan, this is one to look out for.



93 SS-GB

CREATORS: Neil Purvis, Robert Wade // **CAST:** Sam Riley, Kate Bosworth, Aneurin Barnard, Jason Flemyng // **RELEASE:** 2016

WHILE THE MAN *In The High Castle* portrays a Nazi-run USA, the BBC's *SS-GB* brings the alternate reality of a Hitler victory closer to home. Based on the classic novel by Len Deighton, *SS-GB* is set in a United Kingdom where the Battle of Britain was won by the Nazis.

Control star Sam Riley stars as a London detective who realises that the black market-related murder he's investigating may have enormous repercussions for the entire nation. The cast is exceptional, including Kate Bosworth, Aneurin Barnard and Jason Flemyng, and it's written by Neal Purvis and Robert Wade, who worked on the last five *James Bond* films. We've got a good feeling about this.

"A POLICEMAN'S DREAM!"

94 Predicting the future of *Twin Peaks* via doughnuts



60% Classic Cooper

Surely the fate of Dale Cooper after his stay in the Black Lodge will be addressed, but after 25 years surely he'd have found his way out. Right?



100% That David Lynch flavour

He held out and got us all good and panicked, but the great man returned to not only write, but also direct every one of the episodes.



50% All the same faces

Well, yes and no. Pretty much everyone who's still alive is back, but sadly Michael Ontkean, aka Sheriff Truman, will not be returning.



70% Total mystery

God bless Lynch and company for doing their damndest to keep everything a secret from us, but we're pretty confident the paparazzi will leak a certain amount.



25% Questions answered

Famously, Lynch and Mark Frost didn't even want to answer the riddle of who killed Laura Palmer. Don't expect your lingering problems to be solved.



100% Junk food joy

From cherry pies and doughnuts to coffee as black as midnight, all-American dining is integral to *Twin Peaks*, and we don't expect that to change.



10% Artistic compromise

David Lynch threatened to walk rather than do this the wrong way. Whatever happens with *Twin Peaks'* return, it will be 100 per cent Lynch.



70% Great guest stars

We're sure that everyone is lining up to guest star, and the list so far has been excellent, including Jennifer Jason Leigh, Amanda Seyfried and Robert Knepper.



90% Damn fine show

Naturally we have concerns about something so beloved coming back, but with this creative team it's really hard to remain objective.

CREATORS: David Lynch, Mark Frost // **CAST:** Kyle MacLachlan, Sheryl Lee, Sherilyn Fenn, Lara Flynn Boyle // **RELEASE:** 2017

Train station

All guests arrive at Westworld via our custom-built, 100 per cent accurate steam train. Take in the rolling plains and be transported back in time.

Brothel

Well, you are on vacation, and this is an authentic old west town. Arrangements can be made.

Hotel

You'll be staying in this perfect replica of a frontier hotel. However, we would like to reassure guests that we operate to the current standards of hygiene.

Private

An amusement park as complex as this, and with this many moving parts, requires constant supervision. We'll be as discreet as possible, but we do ask that you keep out of this building

Saloon

Come prepared to drink, gamble and fight with the locals. There'll be people thrown through windows nightly, but will you be the one doing the throwing?

Help centre

Should anything happen that you're not happy with, please head here. Of course, the chances of anything going wrong are slim, but you may want to memorise this location for your peace of mind.

Stables

To make the most of the landscape, we recommend going horseback riding. Every skill level has been catered to, but we bet you'll be galloping by the end of your stay!



95 WELCOME TO WESTWORLD

DIRECTOR: Jonathan Nolan, Lisa Joy // **CAST:** Anthony Hopkins, Ed Harris, Evan Rachel Wood, James Marsden, Thandie Newton, Jeffrey Wright // **RELEASE:** 2016

HOWDY, PARTNER, AND welcome to the best weekend you'll ever have! You've settled your bill, you've said goodbye to your loved ones, and it's time to don the Stetson and the six-shooters for a trip to the old west. We guarantee that this will be a vacation you'll never forget.



96 THE MERLIN BOYS ARE BACK

2016 WILL SEE both Colin Morgan and Bradley James take centre stage on our TV screens, showing that the *Merlin* casting department really does deserve some kind of amazing gift basket.

Morgan will return as the troubled but driven Leo in the second series of Channel 4's brilliant *Humans*, as well as starring in the Ashley Pharoah-written ghost story *The Living And The Dead* (and he's in *The Huntsman*).

Meanwhile, James takes the title role in *Damien*, the A&E series that finds the titular character struggling to deal with the fact that he's the Antichrist. This new show finds Damien as a 30-year-old war photographer assisted by his guardian, played by the great Barbara Hershey. The last attempt to revive *The Omen* franchise wasn't a great success, but this comes from *The Walking Dead* veteran Glen Mazzara, so there's definitely promise (he'll also star in *Underworld 5*). Hooray!



97 STRANGER THINGS

CREATORS: Matt Duffer, Ross Duffer // **CAST:** Winona Ryder, David Harbour, Matthew Modine // **RELEASE:** 2016



98 LUCIFER LIGHTS UP LA

CREATOR: Tom Kapinos // **CAST:** Tom Ellis, Lesley-Ann Brandt, Lauren German // **RELEASE:** January 2016

NOW THAT HEMLOCK *Grove* has ended, there's a free space on the Netflix schedule for the supernatural, which is where *Stranger Things* comes in. Winona Ryder plays the mother of a missing boy who finds herself at the centre of a government conspiracy.

LOOSELY BASED ON the version of the Devil that Neil Gaiman created and Mike Carey developed, this show's Lucifer having left Hell behind him for a quiet life in the city of angels. When a murder happens in his bar, Lucifer (Tom Ellis) gets involved with the investigation.



99

- | | | | | | | |
|-------------------|-----------------------|-------------|------------------|--------------------|-----------------|--------------------------------|
| ● Doctor Spectrum | ● Citizen V | ● The Thing | ● Rocket Raccoon | ● Wolverine (X-23) | ● Karnak | ● Inferno |
| ● Iron Man | ● Medusa | ● Daredevil | ● Star-Lord | ● Doctor Strange | ● Old Man Logan | ● Thor (Jane Foster) |
| ● Hyperion | ● Ms Marvel (K. Khan) | ● Red Wolf | ● Phil Coulson | ● Spider-Woman | ● Black Panther | ● Captain America (Sam Wilson) |

MARVEL ALL-NEW, ALL-DIFFERENT RELAUNCH

We pick out the best of Marvel's new heroes ahead of the 2016 relaunch...

THE MARVEL UNIVERSE as you once knew it is no more. Once the dust settles on the *Secret Wars* miniseries, the regular 616 and Ultimate universes will cease to exist, in their place being an all-new imprint. Around 74 new titles are planned, ranging from *All-New Wolverine* and *Uncanny Avengers* to *Totally Awesome Hulk* and *Unbeatable Squirrel Girl*. And as you can see, the characters you know and love still exist - albeit some subtly changed. While the likes of Iron Man, Black Panther and Star-Lord remain the same, others are subtly tweaked: Sam Wilson and Jane Foster remain as Cap and Thor, and X-23 has taken up the Wolverine mantle, while alt-universe favourites like Old Man Logan and Miles Morales are also present.

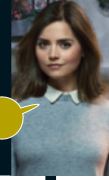


100 LONDON SUPER COMIC CON 2016

DATE: 20-21 February // LOCATION: Excel
Centre, London

THE UK'S BIGGEST and best comic-book comic convention will return in 2016, and it will be just as brilliant as ever. A mecca for everything the geek among you holds dear, there is something for every comic lover out there, be it the best exhibitors, kick-ass cosplay, or the guests themselves, with this year boasting the likes of Frank Cho (*Mighty Avengers*, *The Hulk*, *Savage Wolverine*), Humberto Ramos (*Crimson*, *Spectacular Spider-Man*, *New X-Men*) and Marv Wolfman (*Blade*, *Bullseye*). Tickets are on sale now, so get your wallets ready - you won't want to miss this!





IT'S A WONDERFUL WIFE

WORDS POPPY-JAY PALMER INTERVIEWS JONATHAN HATFULL, STEPHEN KELLY

FOR MANY, CHRISTMAS IS FAMILY TIME. AND THE DOCTOR ACTUALLY HAS HIS WITH HIM THIS YEAR IN THE FORM OF HIS WIFE, RIVER SONG. WE SPOKE TO THE CAST AND SHOWRUNNER STEVEN MOFFAT ABOUT THE LATEST HELPING OF FESTIVE WHO...

LAST YEAR'S CHRISTMAS OFFERING FROM DOCTOR WHO WENT THE WHOLE SEASONAL HOG. IT HAD SANTA, ELVES, SNOW, CRACKERS AND SLADE. IT WAS ALSO STRANGELY DARK,

what with the dream crabs and their tendency to suck on people's faces. This year, however, it's going back to its roots with wholesome, non-scary family fun in "The Husbands Of River Song".

"It's more festive fare," says Peter Capaldi. "Although I like a scary Christmas, the ghost story at Christmas... I think it should be scary. But it's much more fun. It isn't as frightening; it's *Doctor Who* in a more comic vein. With lots of snow and Dickensian streets and monsters and flying saucers."

"I think this is quite a funny Christmas special," says showrunner Steven Moffat. "This year the series goes quite dark towards the end, so we bring it back up, and it's Mr and Mrs *Who* back in action... it's mainly about them. It's one long, huge domestic in space with a big robot."

The Mrs *Who* Moffat refers to is, of course, River Song (Alex Kingston), who will be making her first appearance on the show since "The Name Of The Doctor" in 2013, back when Matt Smith was in the TARDIS. After Clara's death in "Face The Raven", the Doctor could use some company from a familiar face, but his own face may not be as recognisable.

"[River] doesn't know it's me, so that's quite strange," Capaldi tells us. "She doesn't realise, no matter how much I tell her. She doesn't believe that I'm Matt. So that's quite fun. She doesn't realise and I keep trying to convince her, and then I get to see her flirt with all of these people and behave in an inappropriate way with all sorts of people, and I'm rather shocked by it. And then finally

I convince her it's me and she's slightly disappointed. What's happened to my husband? He's aged terribly!

"I didn't expect to be back," admits Kingston. "I thought that was it for me. I mean, I was never officially told 'that's it.' But enough time had passed since the last episode I was in to think, 'Well, that's that.' With the change of Doctor as well, and they'd done a season, there was no indication at all of my character coming back. Then I had heard through the fans actually, that Steven and Russell [T Davies] had mentioned independently what fun it would be if they were to explore River with Peter Capaldi's Doctor. So I just thought, 'Well, they're men who keep everything so close to their chests that they wouldn't say or even entertain an idea like that in print unless there was some seed growing somewhere.' I still didn't hear anything for ages. But yes, a few months back really, I suddenly got the call."

So why exactly did Moffat decide now was the time to bring back River? Is there just something inherently Christmassy about the character? "It was much more selfish than that," he says. "First of all, every year I have to contemplate that this could be the last one I write. Because I hadn't signed for next year at that point, I have now, unless they fire me, which would be quite sensible, so I thought it might be my last one to get River in. That would be something that I would notice, bringing me full circle, but more importantly I was tired, and Brian [Minchin, the show's executive producer] was going on at me about what we were going to do for Christmas, and the idea that River could be in it cheered me up, because I hadn't written River for years, and I love writing River. Also, Russell's been at me for a while saying, 'You can't write her out yet! Capaldi and Kingston! It's a sex storm! It's not called 'Sex Storm'.'"

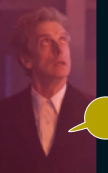
After this Christmas, Kingston will have co-starred with three different Doctors,

which is quite an impressive feat. But does the *Doctor Who* experience change when the lead actor does? "It doesn't, actually," she says. "I had that experience of going from David [Tennant] to Matt. Essentially my character is the same, so the energy, I suppose, I bring is that there's continuity there. And then the fun is interacting with someone who's essentially the same man but in a different skin, and with a different energy. It took me a few days to gauge Peter. But without giving away too much of the story, that's also part of the story as well."

Together, the Doctor and River have fought Vashta Nerada, Weeping Angels, the Silence and the Whisper Men. This time, they're up against a whole new threat: a nine-foot cyborg named King Hydroflax, played by comedian Greg Davies. "This is a huge British institution, *Doctor Who*," Davies tells us. "It's a huge thrill. As I've said in other interviews, it's one of those jobs that gratifies my career, and my mother. I mean, obviously I'm so excited to be here."

The Christmas Special was a dream gig for Davies, and he had his heart set on playing a villain since he first got involved. "I think anyone who does any kind of acting whatsoever wants to be a villain. I didn't know what it was. They said, 'Do you want to be in *Doctor Who*?' and I said, 'Yes, of course I do.' The fact that he's a baddie, and the fact that he's quite... well, what he says is quite pantomime villain, but he's actually sort of a quite pathetic character in a way. And deluded. He's a deluded cyborg."

"In one of my favourite scenes. There's quite a dramatic speech where I tell the Doctor that I'm going to 'burn the world' in very dramatic *Armageddon*-like terms. And then Douglas [Mackinnon], the director, pointed out that I'm just a head when I'm threatening this, which is funnier, I think. Then he put it that I'm just face down in a grill in the TARDIS, so it's the most pathetic



MUST-SEE TV

Doctor Who

➤ threat of all time for a disembodied head, with his head in the grate. You have to play it straight, and think that your disembodied head *can* burn the world. In one scene Douglas kept saying, 'I want you more angry, I want you to mean it!' But the juxtaposition of my absolute, sort of spittle-drenched fury, and the fact that he's just a head, I think is lovely. The thing made me clap with joy when I read it."

So will Davies be tuning in on Christmas Day? "Oh god, yes! My whole family will be laughing at me, I'm sure. Definitely. Everyone will say this, and it feels corny, but it's a real privilege to be part of it. I can't quite believe it. Yeah, I went exploring... Perhaps I shouldn't. I'll probably get myself in trouble here. But I went exploring, and there's a studio next door to the one we're filming in. It was a very eerie place. I don't know where it is in the series, but it was a very eerie place. And I suddenly realised I was on my own... and it was very realistic, this eerie landscape. Then I went round the corner, and there was this sort of broken Dalek which I expected to spring into life."

This year's Christmas Special will be the eleventh in a row for *Doctor Who*, which

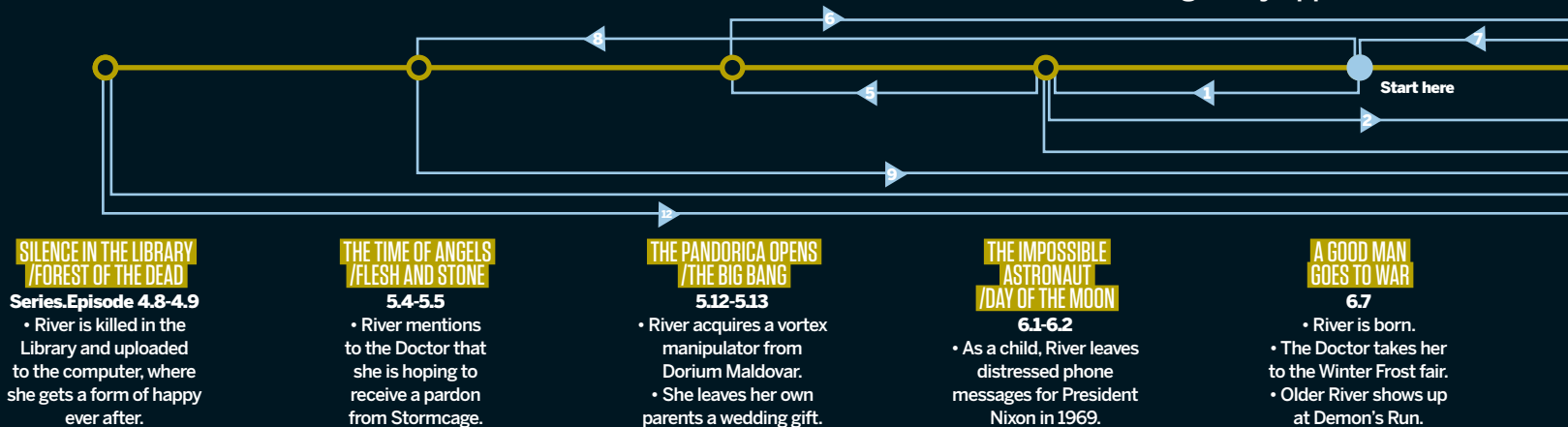


The last time we saw River, she was a ghost. How will she fit in the timeline?



Comedian Greg Davies is rather excited to be starring in *Doctor Who*.

THE TIMELINE OF RIVER SONG From her death to her ghostly appearance



DOCTOR WHO

It's A Wonderful Wife




is especially amazing saying we've only just finished Series Nine. Some, like 'The Runaway Bride', aren't as festive as others, like 'The Snowmen'. So what makes a Christmas Special a Christmas Special? Does the BBC have some kind of seasonal rulebook to follow?

"Well, you have to mention Christmas a lot," jokes Moffat. "You are slightly aware that it sits on its own, and it's not part of a series. They're rightly insistent that it is Christmassy, it is properly Christmassy, and you have to be aware that some poor bastards are dragged screaming into the living room to watch *Doctor Who* when they are normally excused. So you want to be sort of accessible to them as well, but to be honest I think *Doctor Who* fans like myself are always worried about how accessible [it] is and the general audience have no problem understanding it. It's just a man in a box who travels through time and talks crap."

Now that Clara has exited the show, and River is unlikely to stay on, it's almost time for a new companion to join the Doctor on his travels. "We all say 'companion' for historical reasons, but actually I think the Doctor's more like the companion," Moffat

says. "I think the character you bring into the show – I know everyone gets furious when I say this, but it's just true if you look at the show – it becomes their story and the story of how their life is changed and altered by their contact with the Doctor. That's what happened with Ian Chesterton and Barbara Wright, and it's what happened with Rose Tyler. It's just how the show works."

"The origin of *Doctor Who* was never about how he steals a TARDIS from Gallifrey; it was always about someone happening across a police box and an amazing man inside. So you have to think of it in terms of a character who is actually at the very least the co-lead. Not just somebody, not an assistant, not an adjunct to, not just somebody to whom you explain the plot; that's exactly the wrong way to think of it. It's somebody who is literally the co-lead, as important as the Doctor. We use the term 'assistant' – it's utterly wrong. It's always been as much about his best friend as it is about him, just as Doctor Watson is just as important as Sherlock Holmes." 

Doctor Who: The Husbands Of River Song will air on BBC1 on Christmas Day.

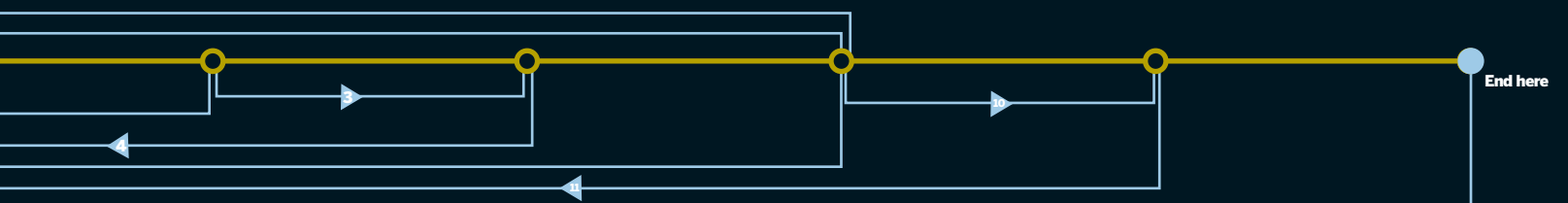
"I HADN'T WRITTEN RIVER FOR YEARS, AND I LOVE WRITING RIVER"
STEVEN MOFFAT



"Hello Sweetie." It's no spoiler that River Song is back in the TARDIS.



And it's 150 points to the Doctor as he catches the Golden Snitch!



LET'S KILL HITLER 6.8

- Shot and regenerates, before being left at the Sisters of the Infinite Schism hospital.
- Enrolls at Luna University in 5123.

CLOSING TIME 6.12

- River completes her doctorate, before being taken prisoner by Madam Korvarian.

THE WEDDING OF RIVER SONG 6.13

- Stops time at Lake Silencio, marries the Doctor and imprisoned at Stormcage.
- Receives a pardon.

THE ANGELS TAKE MANHATTAN 7.5

- River becomes a professor.
- Her parents – the Ponds – get stuck in Thirties New York.

THE NAME OF THE DOCTOR 7.13

- River's data ghost appears after being stored on the Library's computer.



MUST-SEE TV

Doctor Who

ORDER OF SERVICE



OPENING PRAYERS

MUSIC

Autumn Leaves
Frank Sinatra

MUSIC

The Impossible Dream (The Quest)
Andy Williams

TRIBUTES FROM FRIENDS AND FAMILY

MUSIC

Across The Universe
The Beatles

MUSIC

Dust In The Wind
Kansas

TRIBUTES FROM FRIENDS AND FAMILY

MUSIC

Don't You (Forget About Me)
Simple Minds

"If you listen to nothing else, listen to this.
You're always going to be afraid, even if you
learn to hide it. Fear is like a companion: a
constant companion, always there. But that's
okay, because fear can bring us together. Fear
can bring you home. I'm going to leave you
something, just so you'll always remember. Fear
makes companions of us all."
Clara Oswald

IN LOVING MEMORY
CLARA OSWALD

23/11/86 - 21/11/15



Spam All Hallows Church, Blackp

Thursday 26 November 2015

11:00 – 12:00



"DELIVERS A FIENDISHLY FRESH
'HORROR IN THE WOODS' DYNAMIC"

SCREAM MAGAZINE

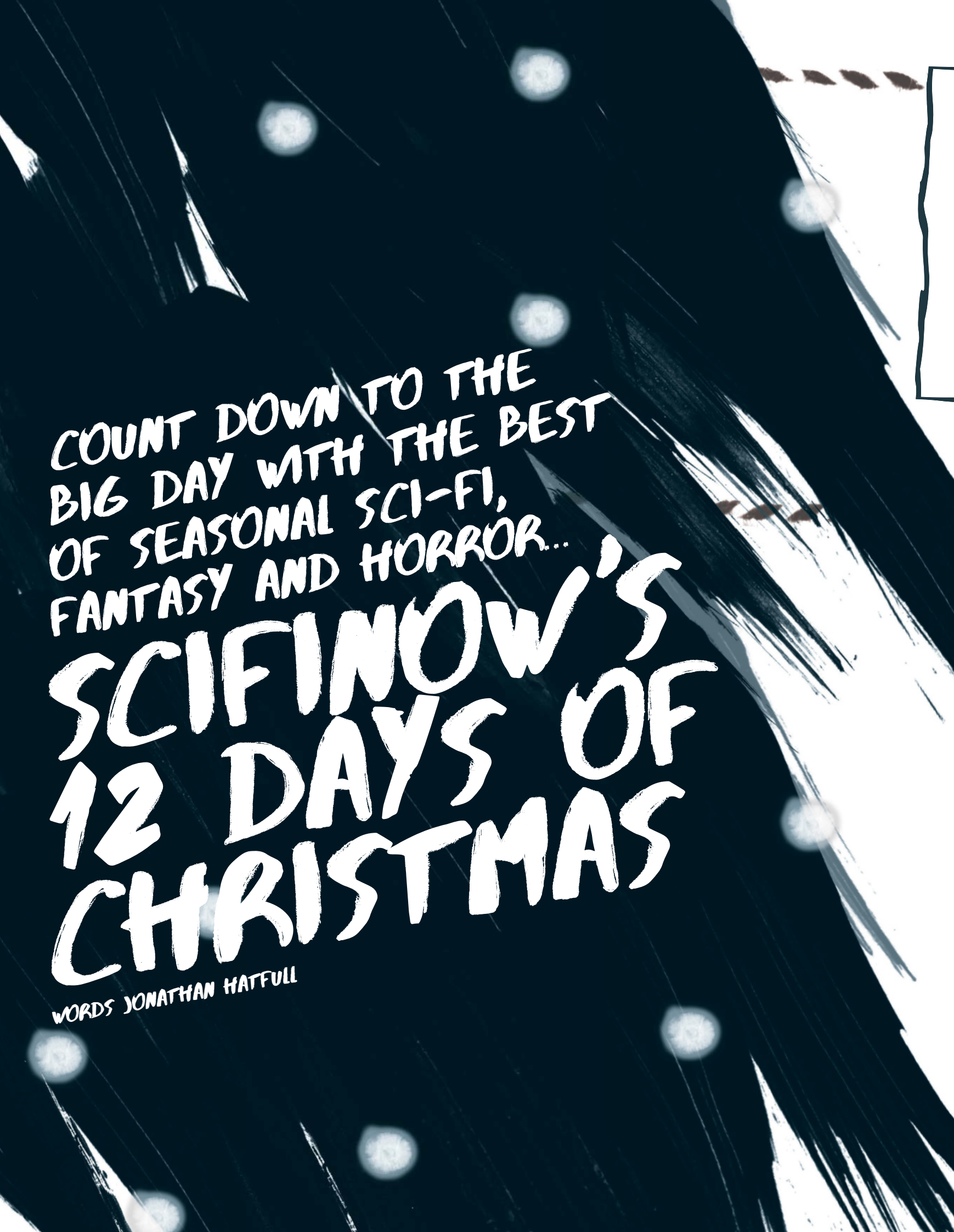


OUT ON DVD 11TH JANUARY
PRE-ORDER NOW

amazon.co.uk

matchbox films

Free Super Saver Delivery and Unlimited One-Day Delivery with Amazon Prime are available on eligible orders. Terms and Conditions apply. See Amazon.co.uk for details.



COUNT DOWN TO THE
BIG DAY WITH THE BEST
OF SEASONAL SCI-FI,
FANTASY AND HORROR...

SCIFINOW'S 12 DAYS OF CHRISTMAS

WORDS JONATHAN HATFULL



MERRY
CHRISTMAS

12



SEASON'S GREETINGS



THINKING OF YOU...

10

AT CHRISTMAS TIME



9

YULETIDE JOY FOR YOU

12 year olds saving lives

It's A Wonderful Life (1946)

Oh, George Bailey. Things might look bleak thanks to the viciousness of that banking bastard Mr Henry F Potter, but if you just stop to think then you'll see that a lot of people would be a lot worse off without you. Your guardian angel Clarence Odbody isn't wrong. Your Uncle Billy would have busted your father's business with his carelessness, and that druggist would have been tried and convicted for manslaughter. Even aged 12 you were making a difference. So yes, you are the richest man in town.

11 cookies in the VCR

Elf (2003)

It wouldn't be a Christmas movie if there wasn't a little bit of sadness to go with the sweet, and the note that Buddy leaves for the Hobbs family is absolutely heartbreaking. Coming shortly after he insults Peter Dinklage's genius children's author Miles Finch, Buddy feels that he's wrecked Walter's life and that the best thing to do would be to find his way back to the North Pole. It's a brief note, written on an Etch-A-Sketch, but effective: "I'm sorry I ruined your lives, and crammed 11 cookies into the VCR." Thankfully, this is *Elf* we're talking about, and the Hobbs band together to bring Buddy back.

10 metal fingers

Edward Scissorhands (1990)

The story of a gentle man, *Edward Scissorhands* gave us one of our greatest misunderstood heroes. Created by a kindly unnamed inventor, Edward is very nearly the complete real boy... with the exception of his hands; the Inventor died before he could give Edward the proper digits. Of course, his uniqueness means that he is ostracised and feared by the local community after they've got over his novelty value and skills as a hairdresser/dog barber/landscape architect, but Kim finally sees his beautiful heart. He may get chased back to his lonely house on the hill, but he brings the world the gift of snow...

9 lives for Selina

Batman Returns (1992)

Selina Kyle is not having a good Christmas. Her personal life is in the toilet, her boss Max Schreck is a tool, and the only ones she can rely on are the cats who visit her apartment for milk. So when she goes back to the office late one night and discovers that Max is a criminal, and that he can indeed just kill her, it seems like the end... but it's actually just the beginning. Resurrected by a band of stray cats, Selina suddenly has a dynamic split personality, a talent for acrobatics, a taste for kinky costumes and nine lives, which comes in handy. It's a twisted Christmas tale, but a brilliant one.



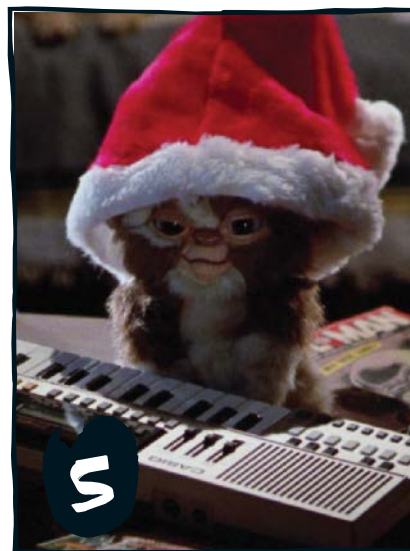
PIG OUT THIS CHRISTMAS



HAPPY HOLIDAYS!



SENDING LOVE AT XMAS



SANTA CLAUS IS COMING TO TOWN

8 freezing book-keepers

The Muppet Christmas Carol (1992)

Everyone knows that Ebenezer Scrooge isn't exactly the best employer. When *The Muppet Christmas Carol* kicks off, Michael Caine's Scrooge is in full-on bad boss mode, proposing gift-wrapping the eviction notices (because it is Christmas, after all) and gleefully discussing how December is "harvest-time for the money lenders." When the book-keeping staff asks for an extra bit of coal to stay warm, Scrooge replies "How would the book-keepers like to be suddenly unemployed?"

7 trees for 7 holidays

The Nightmare Before Christmas (1993)

Director Henry Selick might disagree that *The Nightmare Before Christmas* is a Christmas movie, but we say it is. As the seasonal classic begins, we're taken to a clearing around which stand seven trees for each of the seven holidays. There's an Easter egg, a turkey, a four-leafed clover, a pumpkin, and a morose Jack Skellington who's tired of going through the motions. It's not long before Jack is through the door in the Christmas tree to a place where children are throwing snowballs instead of throwing heads, where they're busy building toys and absolutely no one's dead... "WHAT? IS? THIS?"

6 little words

Doctor Who 'The Christmas Invasion' (2005)

The first special under Russell T Davies' revival saw the Doctor lying unconscious post-regeneration, while Prime Minister Harriet Jones and Rose Tyler had to deal with the Sycorax without him. Thanks to the power of tea, the Doctor bounces back and forces the alien menace to leave, but Jones orders Torchwood to destroy their departing spaceship anyway. The furious Doctor tells her that he can bring her down with six words, which he mutters to her aide: "Don't you think she looks tired?" Not massively Christmassy, admittedly, but this was a triumphant debut for David Tennant's Tenth Doctor.

5 evil gremlins

Gremlins (1984)

Ah, the adorable Gizmo. He looks dapper in a Santa hat, he's got a great singing voice, and he's absolutely lovable. Of course, he does come with instructions, (no bright light, don't get him wet, don't feed him after midnight) and Billy Peltzer does his best to stick to them, but it wouldn't be *Gremlins* if that happened. Pete knocks a glass onto the Mogwai, and all of a sudden five balls of fluff go flying out of him. Unlike Gizmo, these little guys are absolutely up to no good. These four Gremlins will set about bringing the town of Kingston Falls to its knees, heading to the cinema and drinking the bar dry.



'TIS THE SEASON TO BE JOLLY



DECK THE HALLS!

4 frightened co-eds

Black Christmas (1974)

Everyone on campus is getting ready for the Christmas holidays, and the girls of sorority house Delta Alpha Kappa are no different in Bob Clark's terrifying slasher classic. They seem like a nice bunch – if only that horrible prank caller would stop bothering them with his tortured voice and obscene threats. Oh, Barbara thinks it's all a big joke, but they'll all pay the price for her provoking him. Is it just a terrible joke? Can John Saxon's Lt Fuller trace the call before Jessica and her friends fall prey to this twisted killer? Most importantly, Billy, what we must know is: where did you put the baby?

3 twisted tales

The League Of Gentlemen Christmas Special (2000)

It's too difficult to pick the best story from *The League Of Gentlemen's Christmas Special*. There's Stella's voodoo curse on Charlie and his bloody line-dancing courtesy of mask-wearing cabal Solutions. There's the homeless ex-choirboy who remembers visiting Herr Lipp in Duisberg, only to find that a fondness for young lads wasn't the only dark secret being concealed in that church. It's the wraparound that has the biggest impact, though, as everyone's favourite wife-collector Papa Lazarou gives British TV one of its most terrifying endings.

2 pagan gods

Supernatural 'A Very Supernatural Christmas' (2007)

One the highlights of *Supernatural's* peak season was 'A Very Supernatural Christmas,' in which the Winchesters investigate a case of people being abducted by 'Santa'. The culprits are Madge and Ed Carrigan, the adorable couple who make seasonal wreathes out of meadowsweet. They're pagan gods who are sick and tired of making room for Christianity, and do their damndest to make a sacrifice out of Sam and Dean. The boys put the ancient ones out of their misery, and celebrate Christmas the Winchester way: with football and gas-station-bought gifts.

1 frozen Santa

Rare Exports (2010)

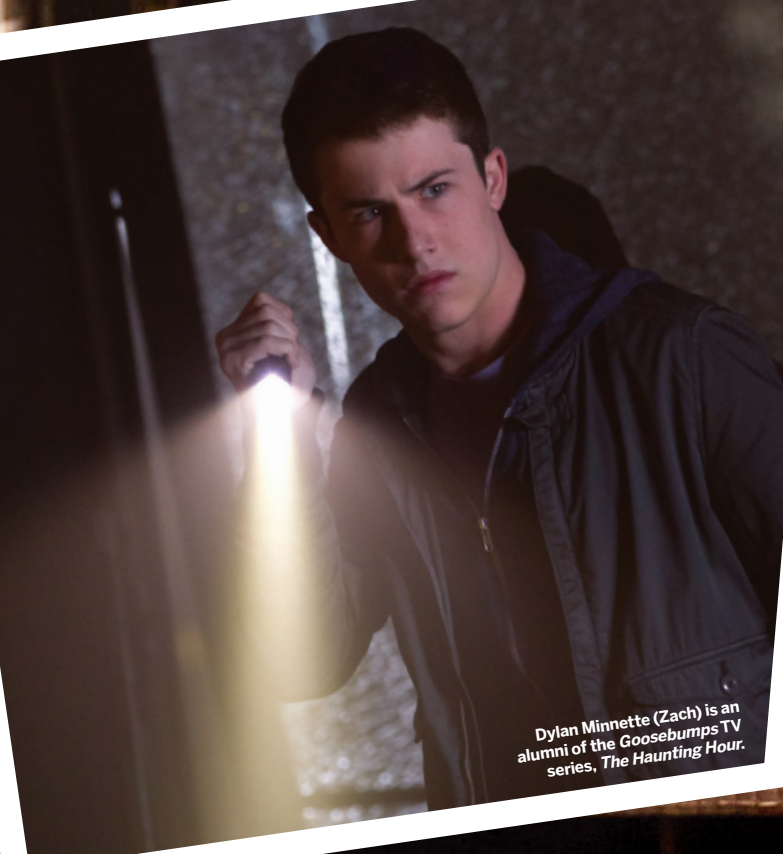
We all know that Santa Claus lives in Lapland, a fact that's celebrated in twisted Finnish horror comedy *Rare Exports*. When excavations in the mountains uncover a massive burial ground, it's not long before all the reindeer in the area are killed. The locals think it's a vicious wolf, but when they set a trap for it they soon find the truth, and meet the inhabitant of that ancient grave. It's the real Santa, and not the nice one that we know today. This is the vicious old bastard of European fairy tales, who thinks that punishing the wicked is just as important as rewarding the good. So you'd better watch out.



BIG MOVIE
Goosebumps

**VIEWERS BEWARE
YOU'RE IN FOR A**

SCARE!



Dylan Minnette (Zach) is an alumni of the *Goosebumps* TV series, *The Haunting Hour*.



An array of monsters from the books are encountered, including this vampire poodle.

IT'S BEEN A LONG TIME IN THE MAKING, BUT THE GOOSEBUMPS MOVIE, BASED ON RL STINE'S HORROR ANTHOLOGY, IS NEARLY HERE. WE SPOKE TO THE AUTHOR ABOUT BRINGING HIS BOOKS TO TERRIFYING LIFE...

WORDS JOE NAZZARO

AT FIRST GLANCE, ROBERT LAWRENCE STINE LOOKS THE CRANKY GUY NEXT DOOR WHO THROWS THE LEAVES FROM YOUR TREES BACK OVER THE FENCE, OR SENDS his soup back in a restaurant because it's not piping hot. Let's face it; some people just have the kind of face that screams 'curmudgeon.'

In reality, author RL Stine is the author of the best-selling *Goosebumps* books, which have sold more than 300 million copies since the first instalment, *Welcome To Dead House*, was published in 1992. A rare fusion of humour and horror, the titles included such classics as *Night Of The Living Dummy*, *The Abominable Snowman Of Pasadena* and *Phantom Of The Auditorium*. Stine's books have been adapted into videogames, graphic novels and a couple of successful – if somewhat low-budget – TV series. Now (and according to the author, not before time), *Goosebumps* has finally made its way to the big screen.

Directed by Rob Letterman (*Gulliver's Travels*), *Goosebumps* stars Dylan Minnette as Zach, who moves from New York to suburban Delaware with his mother (Amy Ryan) after the death of his father. In addition to meeting geeky schoolmate Champ (Ryan Lee), Dylan also encounters girl next door Hannah (Odeya Rush), as well as Hannah's overly protective father, who turns out to be reclusive author RL Stine. As it

transpires, Stine has a reason for his reclusion: all of the monsters he ever created are trapped within locked copies of the books, but when an accident releases the creatures, kids and author team up to recapture them before their town is destroyed.

Despite the aforementioned curmudgeonly demeanour, the real-life Stine is jubilant about the fact that *Goosebumps* has now been made into a feature. "It only took 20 years," he deadpans. "So easy, right? Honestly, we've been making *Goosebumps* movie deals for 20 years, but no one could ever really figure out how to do it. They would say, 'We'll do a new story, or use one of the books!' but nobody really had an idea how to do it.

"And finally, some brilliant person said, 'Why don't we do a movie and use all of the characters and all of the monsters in it and do it that way?'" There are so many of them; I've done something like 120 books now, but that idea really turned things around. And then they started writing scripts based on the idea that the monsters all escape from the books."

Stine readily admits it's the unique fusion of black humour and horror that probably made a film adaptation so problematic. "It's very hard," he concedes. "People either see the scary part and say, 'These are scary stories for kids!' but don't see that they are

funny too, but that balance is kind of the secret behind *Goosebumps*: it's scary and funny at the same time, and a lot of people don't get that. They see it as a horror thing. I was very lucky with the TV adaptation, where they got it. The shows were scary; scarier than the books, but they also got the humour."

Making cool and convincing monsters with TV money isn't nearly as easy as it is with a big-screen budget. "Nobody has the budget to do really good monsters on television," he declares. "*Goosebumps* was a fairly low-budget show, but we had a great monster shop up in Toronto, who did a lot with not much money, but the film is a lot more lavish. There aren't ten lawn gnomes running around; there are 200 of them. They've even got the giant preying mantis that was on the cover of *A Shocker On Shock Street*, and it's a terrifying bug!"

Both Minnette and Lee previously appeared in the 2010-12 anthology series RL Stine's *The Haunting Hour*, and were delighted to appear in the feature version. "I was obsessed with *Goosebumps* growing up," explains Minnette, "So this was very exciting for me. I didn't think I would ever be in the actual *Goosebumps* movie."

"It's still the same idea of wanting to scare kids but not too much," adds Lee, "To the point where they're not going to be able to sleep by themselves!" ➤



PLAYING MR STINE

The author on being played by Jack Black

Actor Jack Black puts aside his usual comic shtick to take on the role of RL Stine. According to Lee, "He's much more sinister in this role, but still brings some comedy to it, so it's really fun to watch."

"I wasn't in on the decision," recalls Stine, "but when they were initially talking to Jack about it, I remember saying on Twitter, 'What do you think; Jack Black to play me?' I probably shouldn't have, because it was during confidential negotiations, and there I was, putting it on Twitter, but a whole bunch of people said, 'Oh, he's in - great, he's fabulous!' while others said, 'He sucks, and your movie will be doomed!' and a bunch of other people said, 'You should play yourself! Who could play you better than you?'"

"I talked to my wife, Jane, about it and said, 'A lot of people think I should play myself in the *Goosebumps* movie,' and Jane said, 'You're too old to play yourself! That's horrifying, and of course she was right, but too old to play yourself!'"

"Jack is great and funny, and he's very scary in this movie. He flew to New York and we met and had lunch, and I think he just came in to look at me. We talked, and he said he would be a much more sinister version of me, so that's what he decided. I'm actually not too sinister. I'm fairly benign, but that's what he decided, so he's an evil version of me!"



➔ Also starring in the film is Jack Black, who plays Stine himself. As Lee recalls, "Jack would give advice whenever we needed it and he was always there to run lines, so he made it really easy."

"In his position," continues Minnette, "to have to work with kids, you always hope they're going to be cool and professional, but we all felt like we were in the same position, doing the same thing, and he didn't make any of us feel small. He's an amazing guy."

The film's human characters share screen time with a wide range of creatures, most of which will be familiar to long-time fans. "I love the *Goosebumps* books," declares Minnette, "So it's really cool to be able to react to some of the creatures that literally come off those pages. I don't think it's a secret that Slappy the ventriloquist dummy is in this movie. I grew up with *Night Of The Living Dummy*, and he really scared me, so to be in a scene with Slappy was surreal. I never thought I would be doing that in life, ever."

"There are so many to choose from," notes Lee, "but I would say the Vampire Poodle is pretty cool!"

WHILE A NUMBER OF THOSE CREATURES HAD TO BE CREATED DIGITALLY, MANY WERE DONE AS PHYSICAL MAKE-UPS AND PERFORMERS IN SUITS, courtesy of make-up department head Fionagh Cush (*Beautiful Creatures*) and make-up effects designer/supervisor Steve Prouty (*Zombieland*). "It was really nice to react off what Fionagh and Steve were doing and their make-up on actual people," claims Lee, "So we were able to react to something instead of a tennis ball, which was much easier."

As Cush recalls, "When Steve and I first went in to meet with Rob the director, we could see on the board that characters like the Snowman, Werewolf and the Gnomes were all going to be done CG. They were originally just asking us to do the pirates, vampires and maybe a scarecrow, which we thought was kind of boring, especially when there were so many other characters to be done. Rob said, 'What else can you do?' so we went back and forth, and ultimately gave them 27 or 28 different monsters within a very short period of time."

"There was going to be a bog monster," Prouty continues, "and I always had an affinity for swampy, Bigfoot-like creatures, so I said, 'Please let us do a bog monster!' That was something on the list I don't think they even considered



Champ, Stine, Zach and Hannah hide from a werewolf (and find a bit of liquid refreshment) in a local supermarket.



The giant mantis from *A Shocker On Shock Street* makes a memorable appearance.



A disused fairground provides the backdrop for the film's climactic action.

letting us do, but I got my way, and they got a cool creature out of it."

Creating monsters that were cool and creepy but not terrifying could be tricky at times. "It was a huge factor," agrees Prouty, who did many of the creature designs himself. "We used descriptions from the books, but none of the book cover artwork. The Ghouls, for instance, turned out to be the most redesigned characters that we did. I re-did the original Photoshop designs two or three times, because they were too scary at first, so they had to be pulled back. We definitely worked with Rob and Judianna [Makovsky] the costume

designer to hone in on exactly what that flavour was. You give them everything at the beginning, and whittle things back to where they want them."

"And bear in mind that each make-up had to be a maximum of two and a half hours," adds Cush, "So that was another thing we had to take into consideration when designing the characters. You can't go crazy given the amount of time we had in the schedule!"

Opening in the US just before Halloween, *Goosebumps* was the number one film in its opening weekend, pulling in both fans and non-fans of the books. "For me, I think



Judging by this picture, Hannah, Champ, Zach and Stine have probably bumped into something large and terrifying.

THE GOOSEBUMPS BESTIARY

The most haunting monsters



Slappy

First appearance: *Night Of The Living Dummy* (1993)
Slappy's a nasty piece of work, and you're going to want to watch out for this guy. Sure, he looks just like a ventriloquist's dummy – which, to be honest, are sort of terrifying without the added horror anyway – but when he comes to life he'll make you his servant and make your life a misery. And, much like Chucky, at a certain point he goes looking for a Bride of Slappy...



The Haunted Mask

First appearance: *The Haunted Mask* (1993)
It might look like an awesome Halloween costume, but The Haunted Mask has one very distinct feature that makes it less than ideal for any aspiring trick-or-treaters. Once you put it on, the mask bonds to your skin, making it impossible to remove. It's your face now, but it's not going to stop there... the mask is intent on turning you into a monster.



The Abominable Snowman

First appearance: *The Abominable Snowman Of Pasadena* (1995)

Something of a rarity, the Abominable Snowman is actually not a bad guy at all; he's just misunderstood. Naturally, if you relocate a yeti from Alaska to Pasadena, he's going to be angry and disoriented. He causes plenty of chaos, because as fish out of water go he's definitely a big one, but don't judge him too harshly.



The Scarecrow

First appearance: *The Scarecrow Walks At Midnight* (1994)

We've all had that moment when we thought a scarecrow might be looking at us, only to tell ourselves not to be so silly. But what if it really was alive? Now, you've got to ask yourself, is someone playing a cruel prank, or are the guardians of the corn really coming alive, and coming for you? Makes that visit to your grandparents' farm seem a little less fun, huh?



The Haunted House

First appearance: *Welcome To Dead House* (1992)
Moving to a new home can be difficult. It's a new neighbourhood, your room is different, and there's a whole new vibe. Of course, if you're really unlucky, your new house is haunted by the ghosts of dead children who need new blood every year, and there never was a mysterious great uncle! So probably best to get out while you still can.



Monster Blood

First appearance: *Monster Blood* (1992)
There's always been something faintly sinister about the child-friendly goo that kids like to play with. Monster Blood is something a little different, though. It's gooey, it's warm, and it seems to be hungry... whatever you do, do not let your dog eat it. Unless you're actively looking to get a giant dog, which is just unkind.



Giant Preying Mantis

First appearance: *A Shocker On Shock Street* (1995)
Erin and Marty love scary movies. They particularly love the legendary Shock Street movies, so they're obviously thrilled when they get to go to the opening of the new Shock Street theme park. However, they'll soon find that horror monsters are a lot less fun when they jump off the screen and into real life...



Mutant plants

First appearance: *Stay Out Of The Basement* (1992)
Dads can sometimes get a bit grumpy about their workspace, but everyone's naturally curious about what goes on there. When your dad's a scientist and his top-secret laboratory is in your basement, of course you're going to investigate. But watch out for the mutant plants growing there, which may be able to replicate human beings!

Goosebumps fans will spot a number of familiar, ahem, faces from the books, including a sports gear-wearing werewolf.

it's the scale of it," insists Minnette. "When you read the script, there's so much they have to pull off, and I don't think people are expecting how big it is now, because *Goosebumps* books can be scaled down, and we've had a lot of that before, so I don't think people realise how big a movie this is. There's so much to look at and so many things happening. I'm very happy with a lot of the creatures; they're big creatures that destroy a lot of things!"

"And I'm super-excited," offers Lee, "that people will get to see the favourite characters that they read in the books coming to life!"

Not surprisingly, Stine feels the same way. "And also to be a character in the movie," he adds, allowing the briefest of curmudgeonly smiles. "It's very weird for me, to be the main character running around in a film, so that's been fun, especially after so many years.

"I feel lucky that I'm still around. When Maurice Sendak wrote *Where The Wild Things Are* he was in his 30s, and when the movie came out he was in his 80s, so I guess I'm lucky." ☞

Goosebumps will be released in cinemas on 5 February 2016.

CONTINUING THE REINVIGORATED TREND OF APOCALYPTIC SCI-FI THRILLERS DOWN UNDER, THESE FINAL HOURS, WITH ITS END-OF-WORLD CODA, IS ARGUABLY THE MOST NIHILISTIC. WE CHAT TO LEAD ACTOR NATHAN PHILLIPS ABOUT GETTING YOUR PRIORITIES STRAIGHT BEFORE IT'S TOO LATE

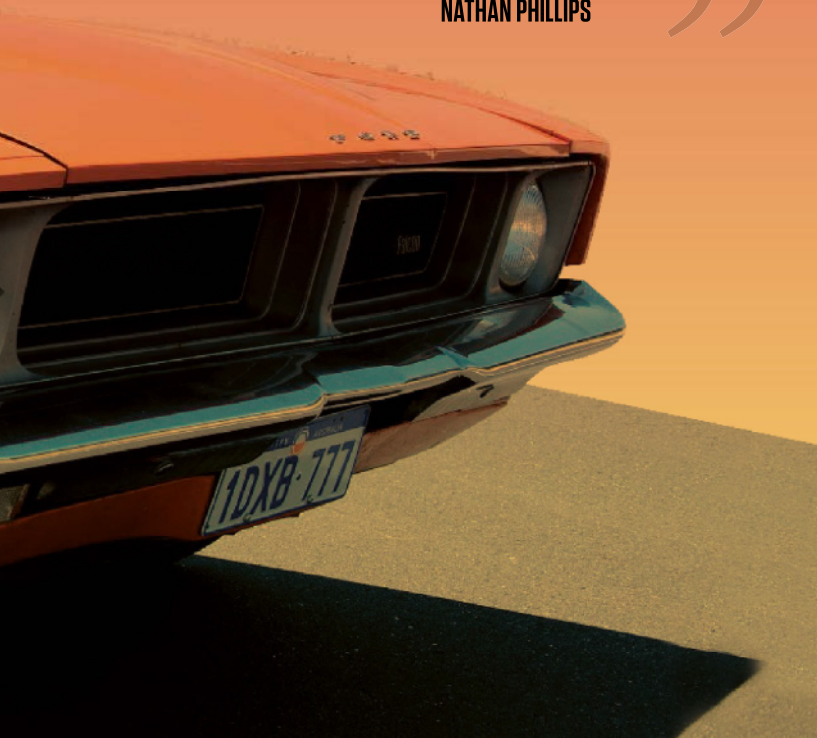
WORDS OLIVER PFEIFFER

END OF



END OF DAYS

“IT’S ABOUT HOW YOU CAN GET THROUGH LIFE WITH A SMILE ON YOUR FACE”
NATHAN PHILLIPS



NOT MANY MOVIES ARE BRAVE ENOUGH TO GIVE THE GAME AWAY IN THE TITLE, BUT THESE FINAL HOURS IS THAT RARE EXCEPTION. IT’S CERTAINLY NO SPOILER

(or surprise) to reveal that the Australian apocalyptic drama doesn’t come with one of those save-the-day Hollywood happy endings. But as lead actor Nathan Phillips pointed out, it’s the ‘what would you do?’ scenario that makes the film so relatable. “The truth is you’re born and you die, and it’s just how you spend that time in between. It’s the dash on the gravestone,” he says.

Taking place mere minutes after a catastrophic meteor has hit Earth in the North Atlantic, with just 12 hours until the colossal inferno reaches western Australia, *These Final Hours* follows the initially self-centred and conflicted protagonist as he abandons his pregnant lover (Jessica De Gouw) to literally join the party to end all parties. En route he comes into contact with Rose (Angourie Rice), a little girl who is searching for her father. James has to decide whether to help her and ultimately embark on a road to redemption or end his existence.

“I think the best films address our human condition, whether that be about love or whether that be about the drama of starting a business or the daily struggle,” continues Phillips, who has been up against his fair share of colourful antagonists in the likes of *Wolf Creek* and *Snakes On A Plane*. “That’s what storytelling really does – exposing it and sharing it. *These Final Hours* does it to the tenth degree in the realism of ‘Well, the world could end tomorrow, whether it’ll be by our own hands or a natural explosion or implosion.’”

With its abandoned, lawless roads haunted by monstrous brutes, comparisons with other apocalyptic flicks are inevitable, and the actor admits he’s an admirer of such cinematic fare. “I’m a fan of good films with a good story, whether it be *28 Days Later*, some zombie apocalypse or *Armageddon* – get me some good Hollywood Aerosmith music playing and I’ll be weeping, crying and shouting, ‘Go Bruce Willis, save the world again!’” he says. “Entertainment is fine, but I also love a story that has the finer subtleties and the finer things and uses the art form through storytelling – not so much through exposition, but through character development and the connection of characters. Then having it shot beautifully and having the landscape take on a character, with that being as powerful as it can.”

There’s something deeper beneath the surface with *These Final Hours*, which is concerned less with conventional

sci-fi spectacle and more by an antihero evolving through an emotional journey. “That for me was big, because I needed to remember not to judge the character – because I’m like, ‘No one’s going to like this guy’, and Zak [Hilditch, the director] is like, ‘His redemption comes, he just needs to trust it.’”

Nevertheless, the actor came to embrace James and the consequences he is up against. “It’s important not to judge people. You don’t know their back story, you don’t know why they are the way they are, and kindness can be such a powerful gift,” he enlightens. “People come into your life for a reason, and Rose comes into James’ life with such power, which is why I think the film speaks to people, because the children are the future, and it’s a complex and very existential subject matter.”

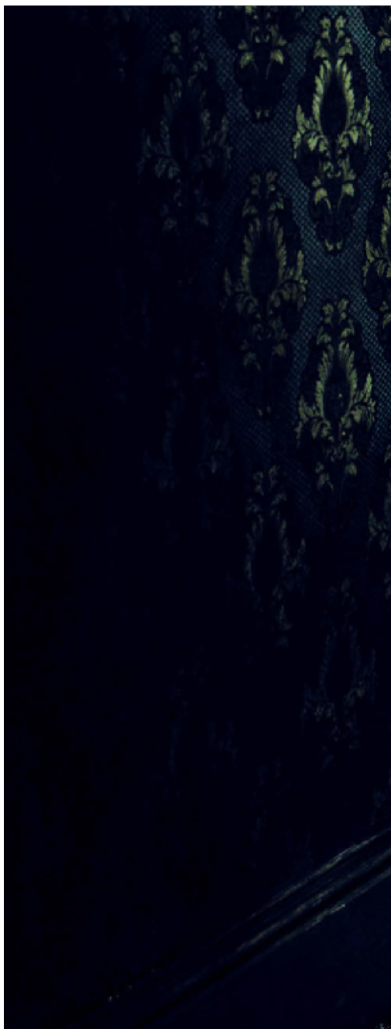
Along his journey, there are some harrowing confrontations. He comes across the corpses of couples who have chosen to end their lives together before the inferno hits, while there’s a touching altercation with his mother toward the climax. “I just think that the film will make us walk away thinking, ‘Well, how would we choose to spend our final hours, and who do we spend our final hours with?’” considers Phillips. “Hopefully it’ll encourage you to evaluate your own life in context with the film and the characters, and that’s what storytelling is about – it’s a platform for conversation.”

These Final Hours is nothing if not confronting and strangely hopeful. “It was a very challenging and unique experience to constantly wake up and think, ‘These are my final hours – how do I spend them?’ and to follow the character’s arc, which is a very unflattering one,” continues Phillips. “I’d like to think I’d spend my hours differently and have my world and my life in better shape.”

When we caught an early screening of the film back in 2014, the theatre fell eerily silent during the closing credits. It’s little wonder *These Final Hours* has already been picked up for a US TV series, courtesy of EuropaCorp.

“I think Zak put together a very simple, elegant, bare-boned deep concept with very minimal exposition. You’re thrust into this world, and you don’t have to explain why Bruce Willis needs to get a missile and put a rocket into a ship and... you know what I mean? There’s no Hollywood ending. It’s brutally truthful. It’s like war – it cannot be glamorised, it’s brutal... It’s about how you can get through life with a smile on your face.”

These Final Hours will be released in cinemas on 22 January 2016.





to the King

BRUCE CAMPBELL, SAM RAIMI, ROB TAPERT AND MORE ON RETURNING FOR ASH VS EVIL DEAD

WORDS JOE NAZZARO

ASH WILLIAMS IS HARDLY THE STUFF THAT HEROES ARE MADE OF. AFTER RETURNING FROM THE MIDDLE AGES AT THE END OF *ARMY OF DARKNESS*, MOVIE-GOERS HAVE SEEN

virtually nothing of the former S-Mart employee, apart from a fleeting post-credits appearance in 2013's *Evil Dead*. But according to Bruce Campbell, who returns in the new TV series *Ash Vs Evil Dead*, nothing has really changed about Ash.

"He's still an idiot," declares Campbell, "Still sociologically challenged, and maybe a bit of a sociopath. He's the same guy, who hasn't done shit for 25 years. He's been wasting his life, drinking at bowling allies at closing time and lying to women about how he lost his right hand. People always like to ask, 'What kind of character development are we going to see?' Well, you don't have any here! You will see him develop over the course of this show, because he has to become a hero, but when we find him, he's not a hero. He thinks he's a hero, but he's lost his edge. He's lost everything."

In *Ash Vs Evil Dead*, Campbell reunites with his original *Evil Dead* producers Sam Raimi (who directs the pilot episode) and Rob Tapert, picking up where the third film left off. Ash has been keeping a low profile for years, hoping he's finally managed to ➤

MUST-SEE TV

Ash Vs Evil Dead

➤ elude the evil forces, but when he and one of the aforementioned bowling alley pick-ups accidentally reopen the Necronomicon, it revives the Deadite plague. It's up to Ash to lead a reluctant team of monster hunters, including Value Stop co-workers Pablo (Ray Santiago) and Kelly (Dana DeLorenzo), Michigan cop Amanda Fisher (Jill Marie Jones), and a mysterious woman named Ruby (Lucy Lawless).

Needless to say, Ash is less than thrilled by the prospect of acting as leader. "He doesn't play well with others," confirms Campbell, "and he's an idiot, but he brought all of this on himself, so he's welcome to it. I think it's hilarious that we're doing a show with this guy as hero; the guy least qualified for the job. It's awesome. All these dumb action stars, with their 8-pack or 12-pack; I don't give a fuck about that. You need to entertain the audience, so a guy who's over the hill, trying to save the world from the evil that he caused? That's my kind of entertainment."

For Raimi, there was one reason for returning to the franchise that launched his career. "Five words: the

fans..." responds the director, looking at his remaining fingers, and then, "the fans... the... They've been demanding this. For many years, I didn't want to return to it. I wanted to go on and make *Spider-Man* movies; other characters and other stories.

"I had already made three of those films, and I love Bruce, but I didn't know if there was anything more to do, but the fans really wanted it, so we listened to them. It's never happened to me before. I didn't know you made movies based on the audience's desire to see them, so that was very rare for me. Nobody asked me to make another *Spider-Man* picture; nobody asked for another *Darkman* sequel... It was just this one, so I finally listened."

"This all happened really fast," Campbell continues, "shockingly fast for this industry. These things are usually developed for years. We did a remake because people wouldn't shut up about it, so we wanted to give them something. But Sam didn't want to direct it himself, so he thought, 'Let me pick this guy, Fede Alvarez, and let him have a shot at it.' We think he

"I couldn't watch *Evil Dead*," admits Dana DeLorenzo. "I still have nightmares about it!"



Ash (Bruce Campbell) is just the same as we remember him.



MEET THE 'ASH' CAST

Jill Marie Jones
(Amanda Fisher)

"What I love about the character is she's a Michigan state trooper, a real bad-ass, who knows her way around a gun, but she's also one of the good guys."



MEET THE 'ASH' CAST

Dana DeLorenzo
(Kelly Maxwell)

"Kelly is a badass in the making. She's tough, tells it like it is, and is not afraid to speak her mind. Kelly and Ash are more similar than either would care to admit."

**BRUCE CAMPBELL
LOOKS LIKE AN ACTION
HERO NOW... I FEEL WE
KIND OF TURNED HIS
LIFE AROUND!**

Craig DiGregorio



Pablo (Ray Santiago) discovers the hard way that hanging out with Ash is bad for your health.



Ash recruits fellow Value Stop employees Kelly and Pablo in his battle against the Deadites.

did a great job, and it made a lot of money around the world, which at least convinced us that the fans were still out there, but they wanted Sam and they wanted Ash, so we're giving it to them."

The original plans called for a fourth *Evil Dead* movie, with Raimi and his brother Ivan working on a script for several years, until they realised no studio would distribute an expensive sequel to three films that never made any money. "But Rob Tapert and I had continually worked in television," notes Campbell, "so it's a world we both understood, and that's what we pitched to Sam. Economically, TV made more sense, and I have to say, if people really want to get their *Evil Dead* on, television is the only way to get that page count and the body count. We did one movie in the Seventies, one in the Eighties and one in the Nineties, so it's not like we were cranking it out."

And working with a pay cable network like Starz, with who Tapert had recently collaborated on *Spartacus*, meant virtually no restrictions in terms of content. "They want us to make

something as wild and crazy as we'd like," notes Raimi. They want the flavour of what *The Evil Dead* was, but brought to the small screen, so they were very supportive. There are the usual time and budget restrictions of TV, so you don't necessarily have the time to set up all the cool camera shots you want. Instead, we concentrate on the character of Ash, but I think that's what the audience really likes."

True enough, but it's one thing to play an over-the-hill action hero; it's another for an actor to out-of-shape himself. As showrunner Craig DiGregorio recalls, as soon as Campbell knew the series was going ahead, he immediately started working out. "He looks like an action hero now!" claims DiGregorio. "There were some jokes in the scripts about how he was overweight and looking rough, and then Bruce came in to the writers' room and said, 'Fuck you guys, I'm going to make you eat your words!' He went out and started putting himself together, so I feel we kind of turned his life around!"

Even so, the physical demands of playing an action hero are considerable. ➤

➤ “It’s hard and painful,” grimaces Campbell. “*The Evil Dead* sets are never really a good time, which is okay, because I find them creatively satisfying, but none of them are comfortable or fun. When you’re covered in blood 12 hours a day, it gets old fast. You’re wearing stunt rigs, so you can’t breathe, and every time you scratch your head, you pull the hair out of your arms because of the dried blood. Ants are crawling all over you, because you’re wet and sticky and sweet with the fake blood, so you start to attract rodents.”

Most of Campbell’s co-stars were hardly ready for those demands either. “I used to come home with bruises,” remembers Jill Marie Jones, who plays tough cop Amanda Fisher, “because we really committed to our characters. ‘There was a really nice gym in New Zealand that was right on set, which I didn’t know about until they said, ‘You’ve got MMA training tomorrow!’ So it was very physical.”

“We do have a world-class stunt department,” offers Lawless (*Xena: The Warrior Princess*), no stranger to action herself, “but I’ve got to say, it was painful for me. I don’t do as much action as I used to, but it’s still painful. I’ve now got to go to the chiropractor for two weeks after doing some really lame stunt, something I used to do before breakfast many times, but now you do it once and it’s murder. And nobody is in more pain than Bruce, by the way, because he’s really put through it!”

It’s not just the physical stress that makes the average shooting day difficult. There’s also sticky blood and other assorted fluids that cover the cast members on a regular basis. “They’ve sort of got used to it,” says Roger Murray, who oversees the show’s make-up and creature effects. “It’s usually Bruce that gets a lot of the blood, because he’s always in there, but the whole cast has really been amazing. It’s a fast turnaround TV show, so it’s on, and we do a lot of effects for each episode within that turnaround, which means there was no down time from the blood, so they just got used to it.”

One aspect of the *Evil Dead* franchise the actors may never get used to is the fact that most of the characters don’t live that long. “I think that’s absolutely right,” agrees Raimi. “We do feel we’ve got to kill off some characters so that the threat of the *Evil Dead* is real, so there’s going to have to be some

RETURN OF THE Classic

How Sam Raimi got that car in every one of his films

If there’s one ‘face’ that *Evil Dead* fans will recognise, it’s Sam Raimi’s 1973 Oldsmobile Delta 88, which has appeared in most of his films.

Of it, Campbell said, “I’ve known that car since high school, I know all its quirks, but Sam is very touchy about me getting in it, because he knows I don’t like that car. I don’t share his obsession with it.”

“That car has been in every one of Sam’s movies, including [western] *The Quick And The Dead*. He had his car stripped down to a chase, and had a wagon built on top of it.”



suffering and missing of characters in this equation.”

“Yes, but I don’t think it’s a complete replenishment,” argues DiGregorio, “although I do think you need to be aware of that for the danger to be real. People close to Ash end up dying.”

“But it’s harder in TV, I agree,” offers Raimi.

Still, that hasn’t stopped some of the younger cast members from trying to read ahead in order to determine their character’s fate. “But even if you die in *Evil Dead* you can come back and taunt Ash for the rest of his life,” points out Santiago, who plays Pablo. “It’s all about staying alive, so we’ll just have to wait and see what happens.”

“And the fact that anything can happen,” adds Dana DeLorenzo, aka Pablo’s co-worker, Kelly. “I think that’s what gives the show an edge; you never know who can go, or who is real and who is a Deadite in disguise. I think that’s one of the best things about it.”

With an initial ten-episode season now airing, it was recently confirmed

that the show would return for Season Two – something the cast were preparing for in any case. “We’ve had to do things to get ready for a second season, that they’ve allowed us to do, like keeping warehouses, and extending leases, so all the indications are there,” says Campbell.

Including, the actor notes, a virtual explosion on social interest. “There were 15 million views of the trailer on Facebook, and I can tell you right now, they [Starz] were like, ‘Got it, we know this show now; we know what it is! They were finally convinced of its following, because 15 million views is a lot!’”

Sticky blood and taxing stunts aside, the other cast members are ready to return as well. “We really feel viewers are not going to be disappointed by what we’ve done,” promises Santiago. “It’s kind of groundbreaking, because as Sam created this genre of cult classic horror-comedy, we’re bringing it to television as a single-camera half-hour format, and I don’t think there’s anything like that on television right

MEET THE ‘ASH’ CAST

Ray Santiago
(Pablo Simon Bolivar)

“He’s the heart of the unit, and the eyes of the audience. He realises Ash is the man to save the world from that evil, so he’s Ash’s biggest cheerleader.”

“ASH IS STILL AN IDIOT, AND MAYBE A BIT OF A SOCIOPATH”

Bruce Campbell



now. You've got other horror shows, but ours doesn't take itself too seriously, so you can pop some popcorn, and it's quick and you're going to love it."

"It's like walking into a comedy club inside the scariest haunted house you've even been in," adds DeLorenzo, "and it's all jam-packed in 30 minutes. There's all the bloody action, but there's actually some good drama and comedy. It's entertaining, and I'm really excited for everyone to see it!"

And if viewers think Raimi has been tough on his leading man before, just wait until they see what happens. "We got to inflict a little pain on him in the pilot," grins the director, "and a little bit all through the series so far. But I'm waiting to hear when the last show is, however many seasons we go and god help Bruce for those last three episodes, because I'm taking all that's left out of him!" 🐍

Ash Vs Evil Dead Season One is available to watch on Virgin Media On Demand now.

Pablo refers to Ash as 'El Jefe'. Kelly has less generous names for him.



Lucy Lawless plays the mysterious Ruby.



MEET THE 'ASH' CAST

Lucy Lawless (Ruby)

"[Her] father was Professor Knowby, the original holder of the Necronomicon. Her whole family was destroyed by Ash and the Deadite plague... she's going to put him in the ground."

Ash Vs Evil Dead reunites original collaborators Rob Tapert, Bruce Campbell and Sam Raimi, as well as Raimi's 1973 Oldsmobile Delta 88.



The series re-teams Campbell with former *Xena* co-star Lawless.



"Workshed!"

Tooling up with Ash Williams



Shotgun

The boomstick. "This... is my boomstick! The 12-gauge double-barrelled Remington. S-Mart's top of the line. You can find this in the sporting goods department... Shop smart. Shop S-Mart."



Chainsaw hand

When evil gets in your hand, you have to lop it off. Thankfully, some quick thinking and basic mechanics knowledge allowed Ash to rig this baby up for Deadite slaying.



Metal hand

Because you don't always want to be dressed for battle. And you're still capable of crushing metal if you want to impress a lady.



Necronomicon

Bound in human flesh and inked in blood. Don't read it. Seriously. And never, ever read it out loud. Within its pages lies the terrible power of awakening the Deadite hordes.



Axe

The Deadites can be tricky bastards, switching between human form and their evil, screaming, crazy true selves. So keep an axe handy.



Broken bottle

Because you're not always going to have the weapon you want.

CHIC FESTIVALS, AREA 51 & SCI-FI-LONDON
PRESENTS

17TH - 20TH
MARCH 2016

CAMP SFW, NORTH WALES

SFW
7

SCI FI · FANTASY · WEIRD

LAST FEW WEEKEND PASSES NOW RELEASED



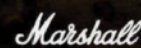
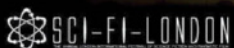
BBC RADIOPHONIC WORKSHOP · GLENN FABRY · DYLAN TEAGUE
BOO COOK · SIMON DAVIS · ADAM NEVILL · STAN NICHOLLS
ANNE NICHOLLS · GEORGE MANN · SAM STONE · DAVID J HOWE
RAVEN DANE · BRYONY PEARCE · UNA McCORMACK
EMMA NEWMAN · PETER NEWMAN

PLUS COMIC ZONE, AUTHORS ZONE, SCREENING ZONE, GAMING ZONE,
QUIZZES, EXHIBITS, COSPLAY, MASQUERADE BALL, IMAGINARIUM,
LIVE MUSIC, AND PROBABLY THE BEST SCI FI & FANTASY COMMUNITY
ON THE PLANET, SOME CALL IT GEEK CAMP... WE CALL IT SFW

SCIFIWEEKENDER.COM



0208 133 5843



SciFiNow Reviews

Our thoughts on the pick of the entertainment releases out this month



68 CINEMA

Theatrical releases

- 68 The Hunger Games: Mockingjay - Part 2
- 69 Attack On Titan: Part 1
- 69 The Good Dinosaur
- 71 Victor Frankenstein

72 HOME/FILM

Films on DVD, Blu-ray and more

- 72 Future Shock! The Story Of 2000 AD
- 72 Ant-Man
- 72 Fantastic Four
- 73 Halo: The Fall Of Reach
- 74 Ghost Story
- 74 Absolutely Anything
- 74 Robinson Crusoe On Mars

76 HOME/TV

TV shows on DVD, Blu-ray and more

- 76 Jessica Jones: Season One
- 76 The Man In The High Castle: Season One
- 77 Fear The Walking Dead: Season One

78 VIDEOGAMES

The latest console games rated

- 78 Star Wars: Battlefront

SciFiNow
LATEST
REVIEWS
ONLINE
SCIFINOW.CO.UK

Read all the latest reviews
visit www.scifinow.co.uk

CINEMA Add your thoughts regarding the latest blockbuster theatrical releases on the SciFiNow website.
DVD AND BLU-RAY Discover our opinions on the latest film and television releases and add your own comments.
TOP 10s Read our lists relating to our favourite genre shows, and give your thoughts on whether we were right

AWARD EXPLAINED THE 'MUST SEE NOW' AWARD GOES TO REVIEWS THAT SCORE EIGHT OR MORE...

THE HUNGER GAMES: MOCKINGJAY PART 2

"EMOTIONAL, AFFECTING,
TENSE AND BRUTAL"

SciFiNow
Must
see now!

FILM INFO

Released

Out now

Certificate

12A

Director

Francis Lawrence

Screenwriters

Peter Craig, Danny Strong

Cast

Jennifer Lawrence,
Josh Hutcherson, Liam
Hemsworth, Donald
Sutherland, Woody
Harrelson, Julianne Moore

Distributor

Lionsgate

Running Time

137 mins



THE HUNGER GAMES: MOCKINGJAY – PART 2

Eternal flame



THE FUTURE IS WOW

The top 4 movie futures that we'd want to live in



Her (2013)

It's basically the same as now, except there's more technology, everywhere is nice and clean, and people dress better.



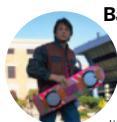
Meet The Robinsons (2007)

We only have 22 years to go until we reach 2037, and thus will have flying hats, singing frog choirs and artificially engineered dinosaurs. Right?



Star Trek (2009)

Exploring strange new worlds? Seeking out new life and new civilisations? Boldly going where no man has gone before? We are so there.



Back To The Future: Part II (1989)

Technically, *Back To The Future: Part II* is set now, and now is fine, but we'd like hoverboards and flying cars too, please.

When we rejoin Katniss (Jennifer Lawrence) after a year-long break, she's still as miserable as ever. That misery continues and deepens for almost two-and-a-quarter hours – friendships are ruined, alliances are broken, and a whole lot of people are killed – and it's absolutely delicious.

Mockingjay – Part 1 eased us into the idea of there being no more arenas for Katniss and Peeta (Josh Hutcherson) to run around in, and the result was fairly intimate. It took advantage of the opportunity for tears and drama, but was far less action-packed compared to what we're used to. It also felt slightly claustrophobic, what with everyone being shackled up in an underground bunker for most of the film. If *Part 1* was the spark, *Part 2* is the explosion.

Communication between District 13 and the Capitol had mostly consisted of teasing pokes and disguised tactics up until this point. Peeta's torture and hijacking was painful and distressing, and President Snow (Donald Sutherland)'s rose bomb was downright disturbing, but they were still only games to Snow. *Part 2* finally kick-starts an all-out war.

Katniss may as well be back in the arena; along with Gale (Liam Hemsworth), Boggs (Mahershala Ali), Finnick (Sam Claflin), her film crew, some new hard-ball military types and a very volatile, very hijacked Peeta, Katniss attempts to make her way, undetected, through the war-torn streets of the Capitol to Snow's

mansion right in the centre. But difficulties arise when they realise he is expecting her. The streets are riddle with pods – virtually invisible obstacles that, when touched, can trigger anything from large-scale explosions and mutts to tidal waves of boiling tar. "Ladies and gentlemen, welcome to the 76th Hunger Games," jokes Finnick after learning of the pods. You may jest, Finnick, but you are so right.

A couple of the hotly anticipated key scenes from the book aren't anywhere near as affecting in film form, but what *Mockingjay – Part 2* lacks in those areas it more than makes up for in others. The best Katniss is the Katniss that speaks from the heart, and thankfully, without the cover of the Games, that's all she does in this film.

Jennifer Lawrence is on top form as always, and carries the film on her shoulders effortlessly and with much teenage-messiah angst, while the supporting cast have upped their game. Hutcherson is practically playing a different character, but he still manages to make the new murderous Peeta just as likeable as the nice, painting-and-baking one. However, the real scene-stealer is Sutherland as ruthless ruler Snow. His borderline-insane personality and sinister presence overshadows all the other players, whether he's cracking one-liners, coughing

up blood or having a heart-to-heart with the Mockingjay.

Part 2 is longer than the first by 15 minutes, but none of it feels stretched. Everything is needed and everything adds to a constant but powerful sense of oncoming doom. As far as YA film adaptations go, this is one of the very best. There was never any chance for sagas like *Divergent* or *The Maze Runner* while *The Hunger Games* was still going. It's emotional, effecting, tense and brutal, and continues to tower over the rest.

The final quarter of Katniss's story is perhaps not as incredible as the first quarter, but it's easily as thrilling, nail-biting and devastating. *The Hunger Games* is one of those rare instances where a movie series manages to live up to the acclaim of the books, and this final film is thoroughly satisfying in all the right places.

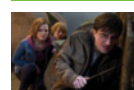
Poppy-Jay Palmer

8

SciFiNow scored 8 for
The Hunger Games:
Mockingjay Part 2

Follow our scores on JUST A SCORE

OR STAY IN AND WATCH...



Harry Potter And The Deathly Hallows: Part 2
Get upset all over again about the end of another – maybe even more so – fantastic series.



ATTACK ON TITAN: PART ONE

Standing on the shoulders of giants

Details 15 // 90 mins // Out now **Director** Shinji Higuchi **Screenwriters** Yusuke Watanabe, Tomohiro Machiyama **Cast** Haruma Miura, Kiko Mizuhara, Kanata Hongo **Distributor** Manga



The live-action adaptation of the much-loved Manga

and anime written and illustrated by Hajime Isayama goes its own way, removing certain characters and making some changes, but it still manages to be a fun and entertaining bloodbath.

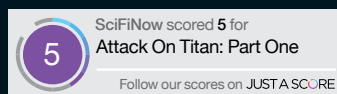
When a trio of renegades, Armin, Erin and Mikasa, head to the outer wall that keeps a mass of flesh-eating titans out of their city to try to escape, all pandemonium explodes. The veiny beasts, some with gnarling Chelsea smiles plastered on their faces, break through the barrier in an explosion of hell and fire, tearing through the agricultural part of the district and causing mass destruction. Two years later, the humans who are left embark on a bold journey out of safety to reconstruct the breach in security in an attempt to save all humanity.

Higuchi appears to have taken his artistic lead from System Of A Down's 'Chop Suey' music video, with chaos, CGI enhancement and crowds of screaming people running around a lot making up most of the film. The aftermath is full of imagery that recalls the fallout of an atomic blast, and the accompanying music is a mash-up of metal and classical.

Essentially this is a war movie with giants playing the part of the terrifying enemy, and though it occasionally misjudges its tone (there are some amusing but ill-placed fart jokes along the way), *Attack On Titan* does deliver some exhilarating sequences. Watching cloaked, bad-ass Mikasa slicing and dicing her way through the nape of Titans' necks (the only way to kill one) as they evaporate into thin air is a particular highlight.

With the focus on action, the character development is sorely underwritten, with a whole army of young warriors being shoddily introduced, meaning their eventual deaths carry little emotional weight, but it sure is mesmerising watching the mayhem unfold. And it ends on a high with a relentless vomiting collage of gory, gross and inventive carnage cannily priming the viewer for the next instalment.

Katherine McLaughlin



OR STAY IN AND WATCH...



Threads

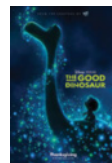
The most disturbing dramatisation of what life will be like following a nuclear attack.



THE GOOD DINOSAUR

One dino and his boy

Details PG // 100 mins // Out now **Director** Peter Sohn **Screenwriter** Meg LeFauve **Cast** Raymond Ochoa, Jeffrey Wright, Frances McDormand, Jack Bright, Peter Sohn, Steve Zahn, Anna Paquin, Sam Elliott, John Ratzenberger **Distributor** Walt Disney



Inside Out was

always going to be a hard act to follow and so it proves for this on-the-nose dino adventure, which compensates for

its faintly flat storytelling with some of Pixar's most visually stunning animated features to date.

Set in an alternate world where the asteroid that wiped out the dinosaurs misses Earth completely, the film centres on Arlo (voiced by Raymond Ochoa), a timid Apatosaurus who struggles to make his mark on the farm run by his dinosaur family in what looks like a prehistoric version of the American wilderness. After his father (Jeffrey Wright) is tragically killed (this is a Disney movie, after all), Arlo is accidentally separated from his dino-family and has to undertake a perilous journey to get home. His only companion is a scrappy, feral human child (Jack Bright) who responds to the name Spot.

Essentially, this is a boy-and-his-dog movie, except the dinosaur is the boy and the boy is the dog, a clever idea that sustains the film throughout some

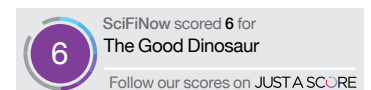
otherwise over-familiar story beats. Similarly, the film takes some weird tonal shifts, becoming a full-on western when Arlo and Spot meet a trio of buffalo-ranching T-Rexes (one of which, gloriously, is voiced by and even looks a bit like Sam Elliott).

The characters are extremely likeable and there's plenty of humour, most notably in a delightfully surreal moment when Arlo and Spot get drunk off fermenting fruit. The film also manages to deliver Pixar's time-honoured emotional punch in a beautifully directed, wordless scene where the characters find a way to communicate their pain over the loss of a family member. That said, the script leans a little too heavily on its various life lessons, over-indulging in platitudes and occasionally feeling derivative.

Visually, however, the film is breathtakingly beautiful, elevating photo-realistic naturalism to new levels of gorgeousness.

Ultimately, this is a likeable and beautifully animated tale, even if it never quite hits the heights of Pixar's best work.

Matthew Turner

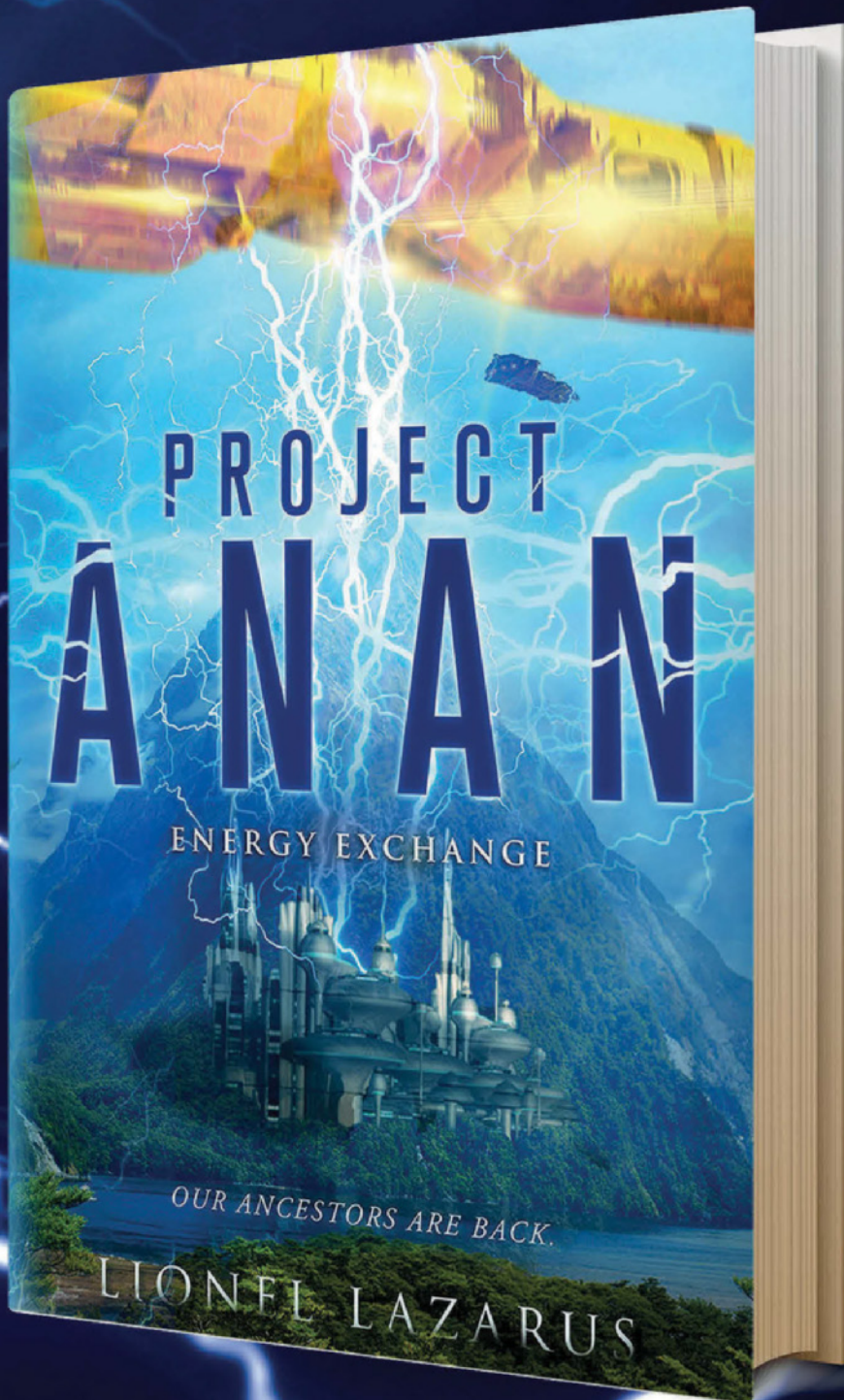


OR STAY IN AND WATCH...



The Land Before Time
Director Don Bluth's animated family adventure about an orphaned brontosaurus and his friends.

OUR ANCESTORS ARE BACK



Book 1 of the
**ENERGY
EXCHANGE
SERIES**

Out now on
amazon.com®
and
amazon.co.uk®

For info on the book and how it was written check out the website

www.lionellazarus.com



Find us on facebook

FILM INFO

Released

Out now

Certificate

12A

Director

Paul McGuigan

Screenwriter

Max Landis

Cast

James McAvoy, Daniel Radcliffe, Jessica Brown Findlay, Andrew Scott, Freddie Fox, Charles Dance

Distributor

20th Century Fox

Running Time

109 mins



VICTOR FRANKENSTEIN

It's alive.
Look busy

James McAvoy and Daniel Radcliffe try to breathe new life into a classic tale in *Victor Frankenstein*, an action-adventure from director Paul McGuigan (*Sherlock*) told from the perspective of the scientist's assistant, Igor.

Radcliffe plays an unnamed hunchback rescued from the circus by charismatic medical student Victor Frankenstein (McAvoy), who recognises his potential when he diagnoses and treats a fallen trapeze artist on the spot.

Victor makes him his protégé, and ropes 'Igor' into aiding him with his experiments, leading to the two building a creature from reassembled body parts. Proceedings take a dark turn, with Victor sliding further towards the mad scientist end of the movie cliché spectrum and Igor starting to have doubts.

All it takes is the dangled carrot of patronage by toff classmate Finnegan (Freddie Fox) for the two's friendship to be firmly booted out of the window in the name of science, as Igor is

reminded: "Know your place." It's up to him to save his friend from himself and pious Inspector Turpin (Andrew Scott).

While Igor isn't a Mary Shelley creation, it is interesting to see the filmmakers play around with a stock character. Radcliffe imbues Igor with pathos and innocence. McAvoy's Frankenstein is a rock star; witty, captivating and energetic – it's easy to understand how Igor could be swept up in his wake. Yet hidden under the eccentricity and mood swings is a man who desperately needs a friend. The character might be a cliché, yet McAvoy shows conviction and an undercurrent of anguish.

The script does play with expectations, even sneaking in a *Young Frankenstein* call-back for good measure. Scott's intensity is always watchable and Charles Dance corners the market in disapproving dad figures as the good (trainee) doctor's

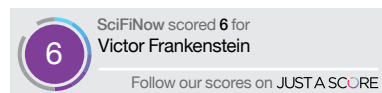
father. But Igor's love interest Lorelei (Jessica Brown Findlay) is woefully under-developed, which begs the question: why have her there if the story is the friendship between Victor and his apprentice?

One of the film's chief crimes is using McGuffins like the atrociously-named 'Lazarus Fork' to explain away the reanimation scenes. Too many jarring moments like that later, and you might start picking at the scab that formed during that out-of-place slow-mo action scene, or when you let it go that a circus clown had access to anatomy books. Still, there aren't many *Frankenstein* movies where the leading man sparks a circus ringmaster. You have to admire the chutzpah.

Like Guy Ritchie's *Sherlock Holmes* before it, *Victor Frankenstein* feels a tad hollow, and your enjoyment will depend on whether you're looking for a faithful adaptation or are open to something different. Frankenstein's creation does not wander Earth in search of answers or love; it doesn't even speak. In fact, it makes for quite the anti-climax, but really this is a story about Victor creating Igor.

Ropey CGI aside, the film looks good and the two leads are decent, but it's not enough to rescue *Victor Frankenstein* from being a disappointing modern-day retelling.

Krystal Sim



OR STAY IN AND WATCH...

Young Frankenstein
The perfect parody of *Frankenstein*, and a wonderful hybrid of screwball comedy and Thirties production design.



THEY'RE ALL MAD HERE

Five of our favourite mad scientists

Frank-N-Furter

Possibly the most fabulous mad scientist ever, cross-dressing alien Frank-N-Furter creates his very own boy-toy and inspires us all with killer eye make-up.

Doctor Emmett Brown

The best kind of eccentric, Doc Brown spends the family fortune on building a time machine out of a DeLorean. Probably needs more friends his own age though.

Dr Michael Hfuhruhurr

"You cooked her nines."

Seth Brundle

Always check your Telepods for bugs before you get in. Otherwise you'll end up eating food by vomiting acid onto it first.

Doctor Finklestein

Even Halloween Town needs a mad genius. Enter the creator of the adventurous ragdoll Sally, who acts like a stern and over-protective father.

FUTURE SHOCK! THE STORY OF 2000 AD

Brave new worlds

Details 15 // 106 mins // 1985/2015 // **DVD** // **Released** Out now

Director Paul Goodwin **Cast** Pat Mills, John Wagner, Brian Bolland, Dave Gibbons, Neil Gaiman, Grant Morrison **Distributor** Metrodome



Whether it was Judge Dredd, Strontium Dog, Halo Jones or Nemesis, any British child with even a passing interest in geek culture will at some point have come across the characters of *2000 AD*, and those who picked up an issue would have been well-rewarded. The anarchic history of our most unruly and exciting comic is documented here, warts and all, in this excellent documentary by Paul Goodwin.

We're shown how the condition of British comics in the Seventies led to the coalition of brilliant writers and artists who were desperate to create something different, edgy and exciting. These were comics that satirised the world of

the time, with plenty of ultra-violence and pitch-black humour, and the list of creatives is truly astounding.

It's a testament to the importance of *2000 AD* that nearly all of the now-superstar writers and artists appear to talk frankly and fondly about their time on the comic. Grant Morrison cheerily recalls his dandy-ish manner rubbing *Judge Dredd* creator John Wagner up the wrong way, Neil Gaiman remembers deciding to stop writing *Future Shocks* when he realised just how terrible the rights situation was, Dave Gibbons remembers the work-hard, play-hard atmosphere, and Alan Moore obviously refused to take part. It's hardly surprising that the comic became a target for DC talent scouts, who raided



2000 AD to such an extent that Pat Mills is still furious about it.

Both *Judge Dredd* movies are discussed at some length (Alex Garland and Karl Urban enthuse about the character), but it's also nice to see some wider topics addressed, such as the long-time lack of female writers and artists on staff, while *The Shining Girls* author Lauren Beukes remembers the impact of reading *Strontium Dog* during Apartheid-era South Africa.

The bad is discussed as well as the good, such as the comic's decline during the Nineties and the publisher's

ludicrously laddish attempts to entice new readers, but the affection for what made *2000 AD* great is what really shines through here. It's not just for fans, but it might make some new ones.

Jonathan Hatfull

SciFiNow scored **8** for *Future Shock! The Story Of 2000 AD*

Follow our scores on **JUST A SCORE**

IF YOU LIKE THIS TRY...

Dredd

With such a short supply of *2000 AD* adaptations to choose from, why not go for the best?

ANT-MAN

A bug's life

Details 12 // 112 mins // 2015 // **DVD** // **Released** Out now **Director** Peyton Reed **Writers** Edgar Wright, Joe Cornish, Adam McKay, Paul Rudd **Cast** Paul Rudd, Evangeline Lilly, Corey Stoll, Michael Douglas **Distributor** Walt Disney Studios



Another superhero movie beset by rumours of behind-the-scenes discontent (apparently backed up by the departures of director/writing duo Edgar Wright and Joe Cornish), *Ant-Man* seems to suffer from their absence not one iota.

Thus far, Marvel has done political intrigue (*Captain America: The Winter Soldier*), space opera (*Guardians Of The Galaxy*), anti-war (*Iron Man*) and Nordic mythology (*Thor*). Here, it tries its

hand at the heist movie, positing burglar Scott Lang (Paul Rudd) under the mentorship of Doctor Hank Pym (Michael Douglas) as he tries to steal the latter's creation from his former pupil Darren Cross (Corey Stoll), assisted by his feisty, double-agent-esque daughter Hope (Evangeline Lilly).

The end result is one of Marvel's most endearing movies: Rudd is a perpetually lovable lead, and we might well have found a new favourite sidekick in the comedic gold of Michael Peña.

Confirmed to show up in *Captain America: Civil War* – on the good Captain's side, no less – and with his own sequel on the way, this isn't the last we've seen of him, and we couldn't be happier about this.

Steve Wright



SciFiNow scored **9** for *Ant-Man*

Follow our scores on **JUST A SCORE**

FANTASTIC FOUR

Give Reed a chance

Details 12 // 100 mins // 2015 // **DVD** // **Released** Out now **Director** Josh Trank **Writers** Josh Trank, Simon Kinberg, Jeremy Slater **Cast** Miles Teller, Kate Mara, Jamie Bell, Michael B Jordan, Toby Kebbell **Distributor** 20th Century Fox



Whatever the plan was for the new *Fantastic Four* movie, it's pretty safe to say that it really didn't work. At all.

After high expectations, it was panned by the majority of critics, bombing at the box office and beset by rumours of troubles behind the scenes (which director Josh Trank came out worse in a lot of, coincidentally after a renegade tweet blaming Fox for the end product), *Fantastic Four* has become 2015's *Green Lantern*,

except somehow worse. But does it deserve its reputation?

In our opinion, not entirely. Sure, there are problems. Unusually for a superhero movie, it's far too short. There's not a proper action sequence until the climax, at which point it seems to end all too quickly, and you get the feeling that the undeniably talented cast could have been better utilised. But counteracting this is just how un-superhero-like it all feels: the body-horror transformation sequences seem drawn straight out of a David Cronenberg movie, and mark a refreshing change of tack.

With a sequel still planned for 2017, the cast has the chance to put things right – even if Trank almost certainly won't.

Steve Wright



SciFiNow scored **6** for *Fantastic Four*

Follow our scores on **JUST A SCORE**

HALO: THE FALL OF REACH ANIMATED SERIES

Combat devolved

Details 15 // 65 mins // 2015 //  **Released** Out now **Creators** Ian Kirby, Eric Nylund **Cast** Jen Taylor, Steve Downes, Michelle Lukes, Brittany Uomoleale, Travis Willingham **Distributor** Microsoft



If you've even got a passing interest in the *Halo* series, you'll know it's a universe defined by an intricate timeline

that charts the peaks and troughs of human achievement, with the majority of the story revolving around the iconic armoured super-soldier Master Chief. While the game set around the planet Reach focuses on the genetically enhanced soldiers that came before him, this animated series goes back to give John-117 something he never really had: a dedicated origin story.

Thing is, in giving this silent protagonist a back story, the writers on *The Fall Of Reach* have compromised some of the lore that's been so consistently set out in *Halo's* mythology

– there are retcons in the series that go against the grain of what other *Halo* writers have outlined, be it in books, games or comics. It's a small complaint, certainly, but jarring to anyone using the animated series to delve deeper into the universe.

Then there's the art style – a strange mesh of almost watercolour palettes and low-resolution models, with questionable dubbing and slipshod animation. It's not bad exactly, but compared to the levels of 3D animation we're used to from other studios, it's certainly not good. The show also has a habit of slowing down on a lot of shots and using voiceovers to exposition dump – going against that age-old adage of 'show don't tell', which can often feel quite patronising, especially for sci-fi



fans that like to work out the meaning behind what they're seeing.

There's a lot of build-up and insistence that you care for the characters that are being paraded before you, but in the last few episodes – when all the action comes to a head and individual arcs are supposed to peak – the timing and the momentum of the narrative wears off, and you're left with a few cumbersome action sequences that do little to make you care about what's going on. The stakes never feel high, the main cast never feels in danger, and it just leads to more

predictable high sci-fi shenanigans that feels, honestly, like a loveless tribute to everything *Halo's* achieved in its 15-year history.

Dom Peppiatt

SciFiNow scored 4 for
**Halo: The Fall Of Reach
Animated Series**
Follow our scores on JUST A SCORE

IF YOU LIKE THIS TRY...



**Halo 4: Forward
Unto Dawn**
With interesting story arcs,
this is high sci-fi done right.

Sam Heslop

The Knight's Shadow

The woods are cursed but not forgotten

Beyond Christendom there is a forsaken wood; an abyss of trees.
Inside the wood lurks a shadow. A curse to the missionaries who drove light into the darkness.
But there is hope. For word has escaped the abyss...

A knight is coming.

Available on Amazon Kindle



GHOST STORY The old ones are the best ones

Details 18 // 88 mins // 1981 // **Released** Out now **Director** John Irvin
Cast Fred Astaire, John Houseman, Melvyn Douglas, Douglas Fairbanks Jr, Alice Krige, Craig Wasson **Distributor** Second Sight



The first thing that strikes you about John Irvin's *Ghost Story* is the cast. The film opens with Fred Astaire, Melvyn

Douglas, Douglas Fairbanks Jr and John Houseman dressed to the nines, telling ghost stories around a roaring fire. They provide the film of Peter Straub's novel with an old Hollywood gravitas that's matched by the absolute po-faced-ness of this frequently chilling tale.

They play the four members of 'The Chowder Society', who regularly gather to scare each other silly, but a dark secret from their past is back to frighten them to death. Ed Wanderley (Fairbanks Jr)'s son Don (Craig Wasson) returns to get the to the bottom of his brother's sudden death. He's convinced that his mysterious ex Alma (Alice Krige) is somehow involved, a suspicion that's confirmed when he finds an old photo of the elders with a young woman who looks just like her.

Although the film is packed with Hollywood royalty, the absolute star of *Ghost Story* is Jack Cardiff's incredible cinematography. The picturesque

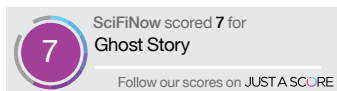


small New England town looks like a greeting card, but the shadows in the old houses are fantastically sinister. It's a wonderful film to look at, and this Blu-ray does it justice, with the superb effects work by the great Dick Smith standing the test of time.

As for the story, that's a bit more rickety. The first half establishes a chilly air of dread, but the pacing goes off track once we head back into the past. The flashbacks are well-shot and well-acted, and Krige (probably best known for her role as *Star Trek's* Borg Queen) is fantastic in the dual roles of Alma and Eva, but the sheer length of these segments drags, sapping some of the peril of the present.

There's a lot that works, however, like the intimidating Gregory Bate (Miguel Fernandes) and his creepy child, who hang around to make sure The Chowder Society knows what's coming, and the finale is terrific. Although it's a little too clunky and plodding to merit classic status, *Ghost Story* an excellent choice if you're looking for a good chill on a cold, dark night.

Jonathan Hatfull



IF YOU LIKE THIS TRY...



The Changeling
 George C Scott uncovers an old house's terrible secrets in this classic ghost story.

ABSOLUTELY ANYTHING Power tool

Details 12 // 85 mins // 2015 // **Released** Out now **Director** Terry Jones **Cast** Simon Pegg, Kate Beckinsale, Robin Williams **Distributor** Lionsgate Home Entertainment



When a group of power-crazed aliens (voiced by the remaining Monty Python cast) grant useless schoolteacher Neil (Simon Pegg) the ability to make absolutely anything he wants happen with just a wave of his hand, his life soon collapses into chaos.

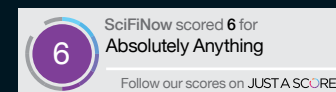
Fans of the film adaptation of Douglas Adams' *Hitchhiker's Guide To The Galaxy* will easily find something to like here. *Absolutely Anything* is on the same branch as it humour-wise, and ranges from

clever syntax to visual gags that involve a pair of dog turds standing up like legs and walking themselves to the toilet. It's not quite as grand as *Hitchhiker's*, or quite as original. It also has a remarkably made-for-TV film feel to it, but it's difficult to pin down the cause. However, it's still funny and charming, and has a lot of heart.

As the film was Robin Williams' last before he died, some lovely clips of him voicing Dennis the Dog in the recording studio are included at the end as the credits roll, which finishes the film off beautifully.

Absolutely Anything is perfectly suited for its intent: to be entertaining and fairly amusing. Yet it's probably not a repeat viewer.

Poppy-Jay Palmer



ROBINSON CRUSOE ON MARS Monkey business

Details Unrated // 110 mins // 1964 // **Released** Out now **Director** Byron Haskin **Cast** Paul Mantee, Victor Lundin, Adam West, Barney the Woolly Monkey **Distributor** Paramount Pictures

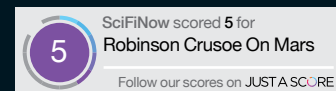


Even if Robinson Crusoe On Mars were filmed today, it would still have been quite a feat. The endless Martian landscapes manage to be both comforting and foreboding, and there is a huge amount of charm about it. When accompanied by Nathan Van Cleave's score, it's mesmerising, and makes exploration of the Red Planet seem like a more reachable goal.

As good-looking as it is, it's also pretty boring. A lot of nothing happens and, though it looks very pretty, it often feels like a waste of time. It's trying to be an arthouse film and a campy space romp all at once, and the result is quite bland and forgettable. The silences are long and many, but Commander Kit Draper (Mantee) and his monkey friend Mona (Barney) aren't interesting enough to fill them.

If you like *Robinson Crusoe On Mars* then you will probably enjoy *The Martian*, but it doesn't work the other way around.

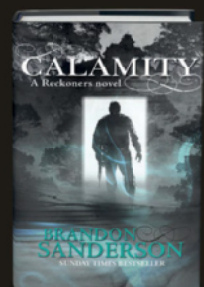
Poppy-Jay Palmer



VENGEANCE IS COMING



The second book in the stunning
Reckoners series from the
Sunday Times bestselling author



Coming February 2016

OUT NOW

www.gollancz.co.uk





Season One

SCIFINOW
Must
see now!

JESSICA JONES AKA YES-sica Jones

Details 15 // 618 mins // **NETFLIX** // Out now **Creator** Melissa Rosenberg **Cast** Krysten Ritter, David Tennant, Rachael Taylor, Mike Colter, Eka Darville, Carrie-Anne Moss
Distributor Netflix



Marvel and Netflix

were made for each other. Marvel is really good at putting on a show with magic, great effects and a strong sense of wonderment, while Netflix is brilliant at character studies, cliffhangers and binge-worthy content. Combine all these things and you get *Jessica Jones*, an edge-of-your-seat superhero thriller with beautifully complex characters and delicious interpersonal drama.

Jessica Jones feels like a slap in the face to Marvel's regular business model and what it thinks its fans want to see. Krysten Ritter is perfect as the hard-drinking and emotionally closed off Private Investigator. Her character feels far more developed and human than Captain America and the rest of the Avengers, and it begs the question of why after over almost eight years of pumping out superhero sagas, Marvel only had two female-led properties. There isn't really an answer.

Another thing that the Marvel-Netflix dream team does well are villains. *Daredevil*'s Wilson Fisk was interesting,

but Kilgrave is so much more sinister than anything else we've seen from the MCU. David Tennant seemed like a strange casting choice at first, but it's now clear that it was a stroke of genius. There's something inherently likeable about Tennant, and it rubs off, but given Kilgrave's nature, the effect is chilling. When all we see of him are his silhouette and the back of his head, he's a regular comic-book baddie, ominous and power hungry. But once we get to know him, it appears to go a lot deeper than that. He's not a Thanos or a Red Skull. He's worse. He's like a cross between someone that won't stop Facebook messaging you and keeps insisting he's a 'nice guy' that will treat you right, and someone who follows you home and disembowels you in your own kitchen.

Stretching the story out over 11 hours makes for a better viewing experience, giving the story a chance to work its way into your bloodstream. It starts slowly, but the drama unravels and becomes hard to stomach in a good way. Every episode makes you feel something, be it dread, disgust or a need to throw up.

Poppy-Jay Palmer

SciFiNow scored **8** for **Jessica Jones Season One**
Follow our scores on **JUST A SCORE**

IF YOU LIKE THIS TRY...



Daredevil
See where the story began before Matt Murdock and Jessica Jones join forces in *The Defenders*.



Season One

SCIFINOW
Must
see now!

THE MAN IN THE HIGH CASTLE Future imperfect

Details 15 // 546 mins // **amazon** // Out now **Creator** Frank Spotnitz **Cast** Alexa Davalos, Luke Kleintank, Rupert Evans, Rufus Sewell, Joel de la Fuente, Cary-Hiroyuki Tagawa, DJ Qualls **Distributor** Amazon



Amazon's instant streaming service is

in its infancy, making a show like *The Man In The High Castle* a strange acquisition, what with it being a dearly held novel with legions of fans ready to pick at any plot holes. But the pilot was a record-breaking success, and judging by the rest of the series, Amazon are onto a winner here.

Taking the form of a fairly standard 'what if' alternate-history tale, *The Man In The High Castle* depicts a world where the Axis forces won World War II, leaving the US in the joint, acrimonious grip of the Nazis and the Japanese Empire, who each control different zones. In among all this, young American Juliana (Alexa Davalos) is forced to flee after coming into possession of a film that shows a different future in which the Allies won, pursued by double agent Joe Blake (Luke Kleintank) in efforts coordinated by ruthless SS Officer John Smith (Rufus Sewell), leaving her boyfriend Frank Frink (Rupert Evans) to be caught in the crossfire.

It's a strange kind of world: familiar, yet with deliberate mistakes. Off-hand mentions like the atom-bombing of Washington and the grisly fate met by those born with

impairments set the bleak scene, and even traditional war staples like resistance are underplayed, here presented as participating in what is a hopeless battle on their part. The story is more concerned with portraying different individuals' attempts to survive in this world – everyone has their methods, some of which continue to surprise.

The cast are the show's biggest asset. Davalos and Kleintank are great as the more straightforward yet somehow elusive characters they play, while Evans' journey from mild-mannered neutral to radicalised victim as Frank is played with heartbreaking conviction. Sewell is always a highlight as Smith, and a special mention must also go to DJ Qualls as factory worker Ed.

Shepherded by showrunner Frank Spotnitz and producer Ridley Scott, it avoids the temptation to ham things up by simply being excellent.

Steve Wright

SciFiNow scored **9** for **The Man In The High Castle Season One**
Follow our scores on **JUST A SCORE**

IF YOU LIKE THIS TRY...



The Leftovers
Also depicts people struggling to pick up the pieces in a less than ideal world.

FEAR THE WALKING DEAD

The lesser younger sibling

Details 18 // 286 mins // **DVD** • **Blu-ray** // Out now **Creators** Dave Erickson, Robert Kirkman
Cast Kim Dickens, Cliff Curtis, Frank Dillane **Distributor** Entertainment One



The Walking Dead is a cultural phenomenon. What is more of a talking point though, is the question of what catapulted the show straight into the stratosphere.

The prime suspects are the stellar performances and slow-burning plot lines. *The Walking Dead* is blockbuster writing condensed for a TV audience, and cabin fever on a grand scale. It's easy to see why *The Walking Dead* is so popular: it caters to the masses with a simple premise and powerful drama.

Fear The Walking Dead, however, is a totally different beast. A companion show for the original, *Fear* isn't designed to twist and turn with huge personalities throwing curve-balls into the plot every few hours. It uses the backbone of its parent show to depict a world before the Walkers were commonplace, with an all-new cast.

Competing with a goliath of the small screen is always a tricky task though, even if you share writers between the two projects: just ask *Better Call Saul* or *Torchwood*. When *Fear* begins, it feels somewhat empty; this is a mirror of such a beloved show without the characters we love. It starts off with a similarly smouldering tone, but it soon evolves into its own thing as it unfolds.

Fear is more intense than its fright-filled predecessor though. Kim Dickens carries the show fairly well, and the actual discovery of the Walkers is as chilling as anything in *The Walking Dead*. The problem comes that we already know the outcome. It feels predictable, lethargic and lacking excitement, but its main flaw is that it doesn't stand alone as an original enough show on its own.

That's not to say *Fear* is unwatchable; it's entertaining enough, just in a different way. It's intended as an extension of *The*

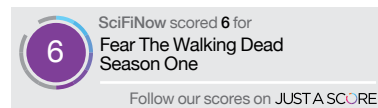


Season One



Walking Dead, and unfortunately that's all it might end up being remembered for. It's a good look at another side of a well-known universe, and it's nice to connect some dots, but it's just not as charismatic.

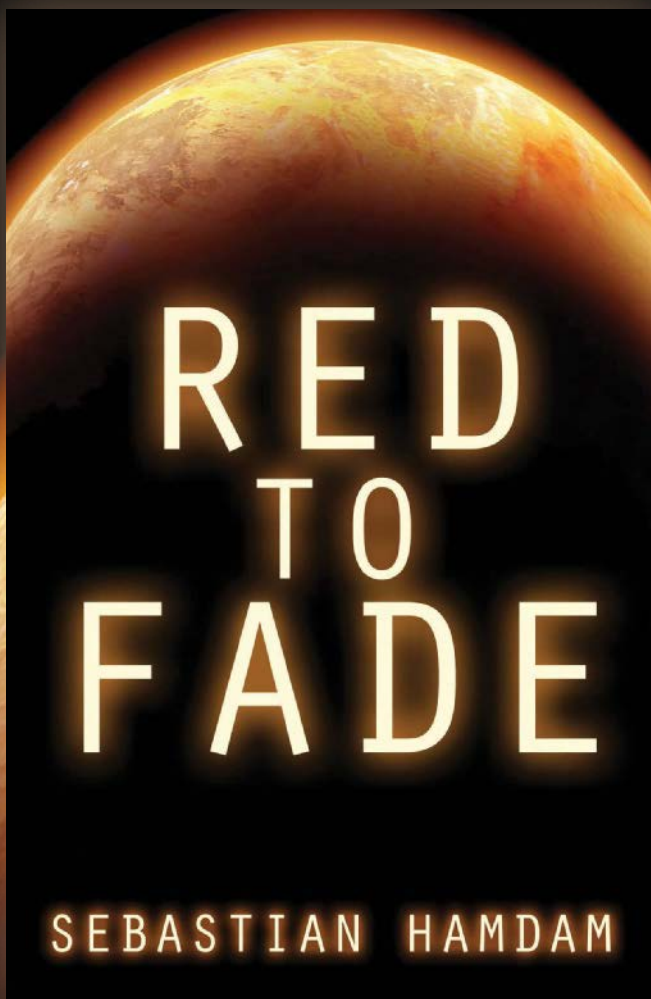
Mark White



OR STAY IN AND WATCH...



The Walking Dead
Rick Grimes leads a group of survivors in a post-apocalyptic landscape that changes all of them.



RED TO FADE

FBI agent Connor Harper is on a mission to prevent a group of agents from stealing technology from a new race.

This SciFi thriller eBook by author Sebastian Hamdam is available to buy at **Amazon.co.uk** and from **www.sci-fi-action.com.**

Or search "Red To Fade" on Facebook

GAME INFO

Released

Out now

Certificate

16

Formats

Xbox One, PS4, PC

Publisher

EA

Developer

DICE

Players

1-40 (Online)

Downloadable

Yes



NEED TO KNOW...

How does the game fit into the Star Wars canon?

Star Wars: Battlefront doesn't feature any characters or locations from the prequel era. Instead, it seeks to recreate many of the biggest and best battles from the original trilogy.

Does it tie into *The Force Awakens*?

It features a DLC map, 'The Battle of Jakku', set a year after *Return Of The Jedi*, and it might even give us a little hint as to how that Star Destroyer found itself crashed in the desert.

How are the heroes?

Getting to play as Luke, Leia, Han, Darth Vader, Emperor Palpatine and Boba Fett is pretty awesome; it's genuinely great when you get to tear through the battlefield as one of these iconic warriors.

STAR WARS: BATTLEFRONT

The fight goes on

2015 will be remembered as the year it was safe to dream again. *Star Wars* is back in a big way: JJ Abrams' *The Force Awakens* is generating more buzz than the Mos Eisley Cantina, animated series *Rebels* continues to impress, and Marvel's new comic-books are doing a fine job of building a bridge away from Lucas's legacy.

It was left to *Battlefield* developer DICE to make a successful play for the videogames market, and simply put, *Star Wars: Battlefront* is the most authentic interpretation of George Lucas' original trilogy that we've ever seen. That's not to say it isn't without its problems, but nostalgia and spectacle are without question the deadliest weapons in DICE's arsenal for keeping it fresh and exciting long after you've seen everything it has to offer.

In fact, the first dozen or so hours you pour into *Battlefront* will easily be the best use of your time this year; DICE has not only been able to successfully capture the look and feel of *Star Wars* circa 1977-83, it has also succeeded where Lucas failed with the prequels. *Battlefront* captures the innocence and thrills that were at the heart of the original trilogy, and it does it in such a spectacular fashion that you'll be desperate to forgive it for its lack of longevity.

For all of its charm, however, *Battlefront* struggles to hold attention for long. This is partly down to its limited offering of content – which will, of course, be bolstered throughout the year

with a hefty amount of DLC – but it's also a result of the naivety that runs throughout its core design. If you've picked up and played any FPS game in the last five years, you'll likely walk away with the impression that the gameplay has been heavily stripped down.

As much as we like to have good old moan about the loadout and Perk customisation that props up the bloated corpse of *Call Of Duty*'s multiplayer every year, there's a reason these models exist in almost every shooter released in the current generation – it is wildly addictive. Without these systems, *Battlefront* feels a little empty. It's a shame, because in many respects it's a refreshing return to simpler times; back when the likes of *007: Goldeneye* and *Timesplitters* were the pinnacle of first-person shooter design.

It is also incredibly simple. While every gun has the ability to aim-down-sights, you can (for the most part) get away with firing from the hip while running around like a lunatic – revelling in the chaos as you act out some of the most spectacular *Star Wars* battles ever created – as auto aim assist does a lot of the heavy lifting for you. You only have one weapon slot, which is fine, because weapon selection is limited. Of the modes, it's only Supremacy, a variation of *Battlefield*'s Conquest; and Walker Assault, a giant 20 versus 20 battleground where the

Rebels attempt to topple a map-dwarfing AT-AT, that will really hold interest after the initial adrenaline rush dies down. But that's okay, because you'll quickly find yourself wanting only to stomp through the harsh icy environments of Hoth and the dense foliage of Endor before long anyway. *Battlefront* doesn't really strive to challenge or engage the player; instead, it seeks to simply exist while you live out power fantasies that have only ever played out in your imagination.

Star Wars: Battlefront is excellent fan service. It's one of the most beautiful games we've seen released this generation, and for *Star Wars* fans it's a dream come true. The roar of a TIE Fighter and whirr of a lightsaber will send chills down your spine for sure. It's a game built around playful heroism, desperately seeking to make you feel like the saviour of a galaxy far, far away, and for the most part it will.

Josh West



SciFiNow scored 7 for
Star Wars Battlefront

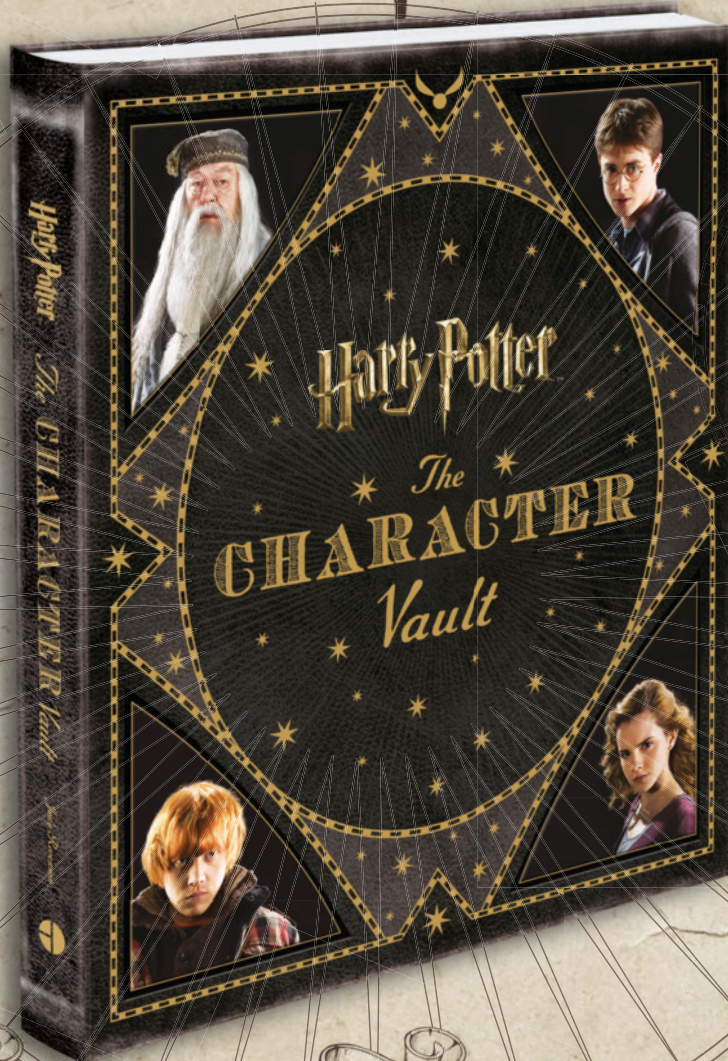
Follow our scores on **JUST A SCORE**

IF YOU LIKE THIS TRY...



Star Wars: The Old Republic
Establish your place alongside the Jedi and Sith.

Harry Potter™



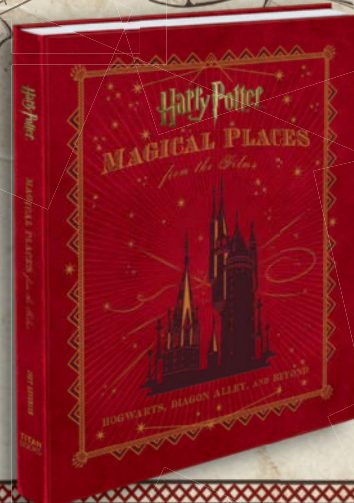
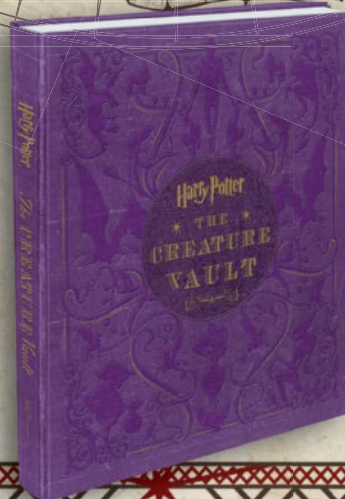
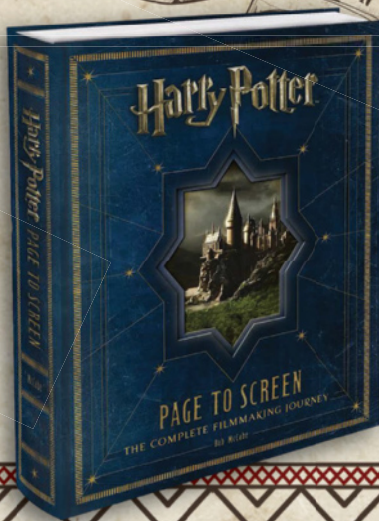
Fantastic
Books for
Fans of the
Films!

Available
Now

PAGE TO SCREEN

THE CREATURE VAULT

MAGICAL PLACES



www.titanbooks.com

SciFiNow Vault

TOYS // COLLECTABLES // COOL STUFF

1 Iron Throne Room Construction Set

You can finally re-enact some of your favourite moments from *Game Of Thrones* with this miniscule Iron Throne room construction set, complete with the ghost of Joffrey Baratheon and a Kingsguard. Act out all the best scenes at your desk, very loudly and dramatically. Get your colleagues involved too, they'll love it. The more dramatic the better.

www.hboshopecu.com // £34.95

PERFECT FOR: ASPIRING RULERS
OF WESTEROS

2 Game Of Thrones Deluxe Mega Kit

These *Game Of Thrones* Deluxe Mega Kits make perfect stocking fillers for any Westeros fan. Decorate your desk with a new Three-Eyed Raven friend, challenge your office foes to a miniature swordfight to the death with the Longclaw Collectable Sword, or write strongly worded letters of complaint to the arsehole who keeps eating your food with the Hand of the King Wax Seal Kit.

www.hboshopecu.com //
£7.99/£7.99/£5.99

PERFECT FOR: WESTEROS FANS



3 LEGO Dimensions: Starter Pack

LEGO Dimensions just got even more awesome and dimension-y with this brilliant starter pack. It comes with everything you need to get started (minus the PS4), including the game, Toy Pad, bricks to build Gateway, three minifigures and the Batmobile. You can get even more fun out of it with the Jurassic World Team Pack and the Doctor Who Level Pack.
www.lego.com // £79.99
PERFECT FOR: GEEKY GAMERS



4 Batman Rory's Story Cubes

We'll let you in on a little secret: Christopher Nolan wrote the *Dark Knight* trilogy with the aid of *Batman Rory's Story Cubes* storytelling dice. He just rolled the dice and wrote it down (disclaimer: he didn't really. Or he might have. He probably wouldn't admit it, but we wouldn't be surprised. *Batman Rory's Story Cubes* storytelling dice are the bomb).
www.storycubes.com // £11.99
PERFECT FOR: STORYTELLERS

5 Doctor Who 12th Doctor 5.5" Figure in Polka Shirt

Though we can't really remember this iconic polka-dot shirt making an appearance in the show, the Twelfth Doctor still looks pretty fly. This 5.5-inch plastic *Doctor Who* figure is an absolute must-have for anyone who collects 5.5-inch plastic *Doctor Who* figures. The face doesn't really look like Peter Capaldi, but that's probably because Capaldi is one of a kind.
www.toysrus.co.uk // £14.99
PERFECT FOR: ACTION FIGURE COLLECTOMANIACS

Top geeky Xmas sweaters

The best gifts for
Christmas time

Cyberman Xmas Jumper

Perfect for Whovians and Scrooges alike this Christmas.
£19.99 // Numskull.co.uk



Official Star Wars Darth Vader Xmas Jumper

Come over to the dark side. We have egg nog. £34.99 // Numskull.co.uk



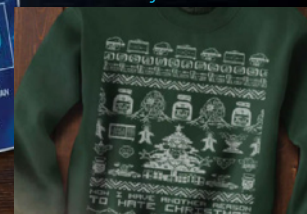
Classic Sonic Xmas Jumper

Sonic feels like a piece of holly – red and surrounded by pricks.
£34.99 // Numskull.co.uk



Gremlins Sweatshirt

Now you have another reason to love Christmas with this sweatshirt.
£25 // DarkBunnyTees.com



Xmas Batman Sweatshirt

Open Bat-presents under the Bat-tree with this festive Bat-jumper.
£18.99 // MyGeekBox.co.uk



THUNDERBIRDS

Publisher: Modiphius Entertainment
// Players: 1-4 // RRP: £49.99

Matt Leacock is best known for *Pandemic*, a popular co-operative game where players work together to stop the spread of a global virus. When Leacock turned to Kickstarter to announce that he was planning a co-op game based on the exploits of the Tracy brothers, faith in his work was so high that his £20,000 goal was easily smashed, with 3,167 backers throwing £234,602 at him to ensure it would happen. *Thunderbirds* is finally here, and it's every bit as good as you'd expect it to be.

If you've ever played any of Leacock's past co-operative games, you'll find plenty of familiar mechanics here. Worry not though, as *Thunderbirds* feels far from stale, and brings plenty of its own ideas to the table, the most notable being the classic Thunderbird vehicles players can temporarily leap into as they attempt to stop The Hood. The iconic villain is defeated by stopping three scheme cards.

Each turn players are able to take three of four actions: Move, Rescue, Plan or Scan. Move means moving your Thunderbird vehicle at its highest speed, Rescue has you rolling dice to

1 THE HOOD TRACK

If the figure of The Hood reaches the end of the track it's game over.

1 BOARD

Cleverly, the smartly illustrated board features all the key components you'll use when playing.

3 THUNDERBIRDS

They're not the best-designed models we've ever seen, but they are all instantly recognisable.

4 SCHEME CARDS

You foil The Hood's schemes by having characters or vehicles in the relevant locations and discarding the required number of Bonus Tokens.

5 DICE

Dice are rolled to stop disasters. If you roll The Hood side, it advances The Hood Track one space.

6 CHARACTER CARDS

Every character in the game has two unique abilities, so be sure to constantly use them.

7 THE DISASTER TRACK

The Disaster Phase adds a new Disaster Card to the board, which must be defeated. If all eight slots are filled then the game is over.

TOP FIVE

MAGIC: THE GATHERING ORIGINS

avert disasters, while Plan allows you to take a FAB card, which will grant handy bonuses, but also advance The Hood track. The final action is Scan, which enables you to move a Disaster card back one slot, providing you're in Thunderbird 5. Careful attention needs to be given to both The Hood and Disaster tracks throughout the game as you instantly lose if the final space on either track is filled. In addition to standard Actions, players can also perform Operations that range from transferring characters to new vehicles, loading or unloading certain machines, defeating schemes and using bonuses tokens.

As with many co-operative games, it's not easy to win at *Thunderbirds*, as the odds are stacked against you, but it's never unfair. Leacock has been honing these mechanics for years, and games are typically tight, meaning success becomes all the sweeter. While *Thunderbirds* is clearly aimed at fans of the show, the gameplay is varied and fun enough to stand up on its own merits. The presentation is superb, with decent models of all the classic vehicles and lovely artwork depicting scenes from the original TV show. It's obvious that *Thunderbirds* is a huge labour of love for Leacock that any gamer could enjoy.

BEST FOR: CO-OP FANS

8 POD VEHICLES

You'll often need these vehicles to stop certain schemes and disasters, so don't forget to load them onto suitable vehicles.

9 FAB CARD

These cards grant useful bonuses, but also advance The Hood Track. Use them carefully.

10 BONUS TOKENS

You'll receive these from FAB Cards or by completing missions. They cover Teamwork, Intelligence, Determination, Logistics and Technology.



1. JACE, VRYN'S PRODIGY £70



2. LILIANA, HERETICAL HEALER £30



3. NISSA, VASTWOOD SEER £25



4. GIDEON, BATTLE-FORGED £25



5. CHANDRA, ROARING FLAME £23

Star Wars Timeline

Publisher: Disney // Players: 2-8 // RRP: £12.99

Star Wars *Timeline* has an interesting concept, but sadly very limited appeal. The idea of the game is to re-enact the first three movies by ensuring events play out in the correct order.



One card is placed in the middle of the table and becomes the focal time point of the game. Players then have to take it in turns to place one of their four cards to either the left or right depending on where they feel it falls in the timeline.

Once a round has been finished, the cards are flipped over to reveal their time position. If it is placed correctly, then it should be left there. If it is incorrectly placed then the card is removed and the player must take a new card. Play continues in this fashion until a person has no cards remaining.

Unlike many other licensed games available, *Star Wars Timeline* is completely dependent on your knowledge of the movies, meaning that you will have no idea what's going on if you're one of the few people in the world who for some reason hasn't seen the films.

On the other hand, the flipside is that there will be a group of hardcore fans who will know the films by heart, which makes winning equally difficult. *Star Wars Timeline* is an interesting concept, but it's hard to know who it's aimed at, and who is going to enjoy it.

BEST FOR: STAR WARS FANS

Ashes: Rise Of The Phoenixborn

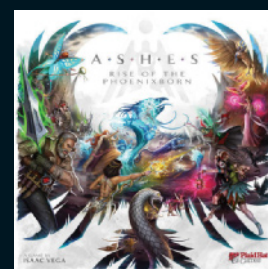
Publisher: Plaid Hat Games // Players: 2-4 // RRP: £39.99

Fans of *Magic: The Gathering* and *Summoner Wars* will certainly be interested in this new take on the genre by Plaid Hat Games. Taking control of powerful Phoenixborn, the aim is to reduce your enemy to zero points by attacking them with summoned creatures and spells. It's a neat concept that's helped by plenty of great ideas.

The biggest change over similar games is the ability to start play with five cards of your choice, meaning you can't blame losing on poor draws. Dice are also heavily used in *Ashes*, and currently come in four forms:

Natural, Charm, Ceremonial and Illusion. Dice are typically used to cast your cards, meaning more dice give you more actions. It's a neat concept that adds an interesting aspect to the game.

Equally impressive is the sheer amount of options available to players. While the game comes with six well-balanced decks that cater well for a variety of play styles, it's possible to create your own from the 241 cards that are included. It's also possible to draft cards too, which greatly adds to the longevity of *Ashes*. As with *Summoner*



Wars, Plaid Hat Games has come up with another novel take on the strategy card genre. Here's hoping it's equally well-supported with any additional future expansions.

BEST FOR: STRATEGY FANS

Expansion Of The Month IMPERIAL ASSAULT: BOBA FETT

Publisher: Fantasy Flight Games // Players: 2-5 // RRP: £7.99

Annoyingly, the universe's greatest bounty hunter wasn't available in *Twin Shadows*, despite featuring on the box. Instead, he's available as a standalone figure, and as you'd expect he's a pretty cool addition to *Imperial Assault*. First up, the model work is lovely, capturing all of Fett's menace and his intricately designed Mandalorian armour.

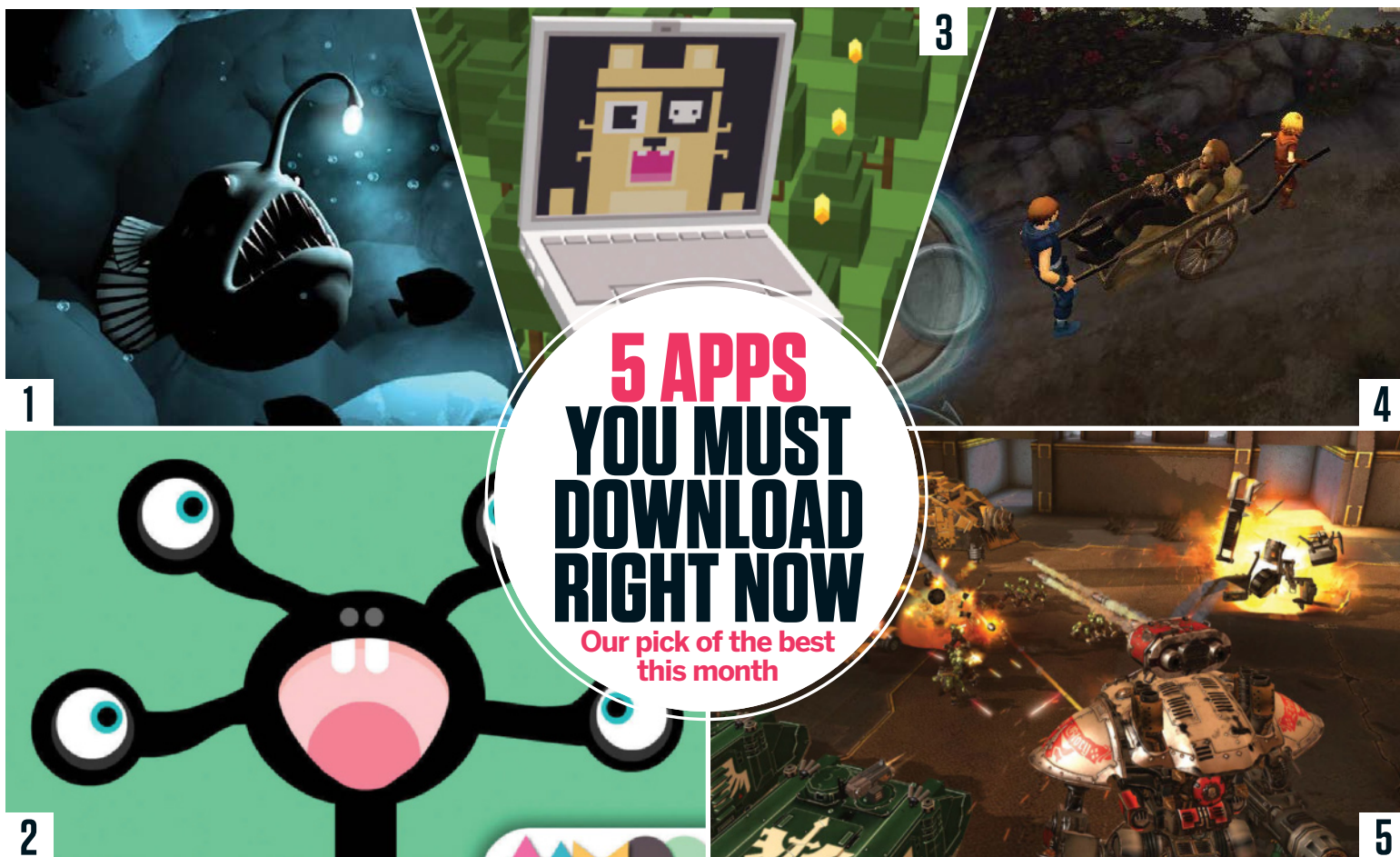
Gameplay wise, Fett is exactly how you'd expect him to be – extremely powerful. He's not game-breaking, but he'll certainly see a lot of play in skirmishes due to his special abilities. Add in expanded rules for the campaign setting, and Boba Fett becomes a character that all fans will want to have in their collection.



Do You Remember? TITAN

Clash Of The Titans without the annoying owl
This classic board game was first released in 1980, and featured gigantic titans that were trying to vanquish their peers. It was notable for its distinctive hexagonal board and the additional playing areas called Battlelands, which were used when enemies entered combat with each other. The Battlelands covered a variety of different terrains, with certain monsters receiving benefits that could help them win battles. Winning battles earned points, which could summon angels and greatly enhance your titan's strength. While the game has been out of print for a while, an iOS version by Valley Games does exist.





5 APPS YOU MUST DOWNLOAD RIGHT NOW

Our pick of the best
this month

SEASHINE

FOR: IOS/ANDROID
PRICE: FREE



1 One of the most attractive iOS games released in some time, *Seashine*

has you playing as a small bioluminescent jellyfish lighting up the dark depths of the sea. To fuel your incandescent glow, you've got to keep eating things while avoiding being eaten yourself – well-designed flowing maps and obstacles make this free-to-play title more slightly more captivating than your standard lite-game fare. *Seashine* is a really well-made time sink.

BEST FOR: SUPERFAST JELLYFISH



DNA PLAY

FOR: IOS
PRICE: £2.29/\$2.99



2 What seems on the surface like a fun monster creator with a childish

bent is actually a smart piece of educational software disguised as a game. Basically, you play as a monster God. It's your job to create beings responsibly, and the puzzles you solve unlock different genetic strings to create more monsters with. It's meant for kids as an introduction to genetics, but we had a pretty fun time with it, and we're supposed to be adults...

BEST FOR: CURIOUS KIDS



SHOOTY SKIES

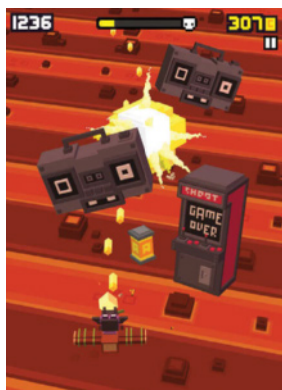
FOR: IOS
PRICE: FREE



3 By the same minds that unleashed *Crossy Road* unto the world.

Using the same graphical quirks and art style, Mighty Games has struck gold again with a game that mixes the old arcade 'bullet hell' genre with something a little bit more... accessible. *Shooty Skies* has mastered the 'just one more go!' formula. You'll boot it up before you go to bed, and before you know it it'll be 7am, you have to go to work, and all you'll do is smile and say "One more go..."

BEST FOR: FANCY PILOTS



BROTHERS: A TALE OF TWO SONS

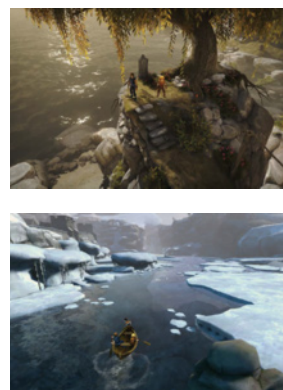
FOR: IOS
PRICE: £3.99/\$4.99



4 *Brothers: A Tale Of Two Sons* is the app equivalent of a fairy tale – set in

its own world, with its own dark and weird lore, and some inventive gameplay mechanics, the game manages to emotionally invest you in the first 20 minutes. It takes you through a high-fantasy world, but it's the brothers at the centre of the journey that'll hold your attention. A vital experience, finally on iOS.

BEST FOR: FAIRY TALE LOVERS



WARHAMMER: FREEBLADE

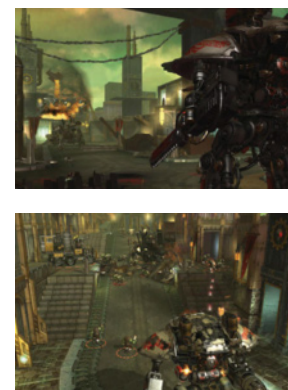
FOR: IOS
PRICE: FREE

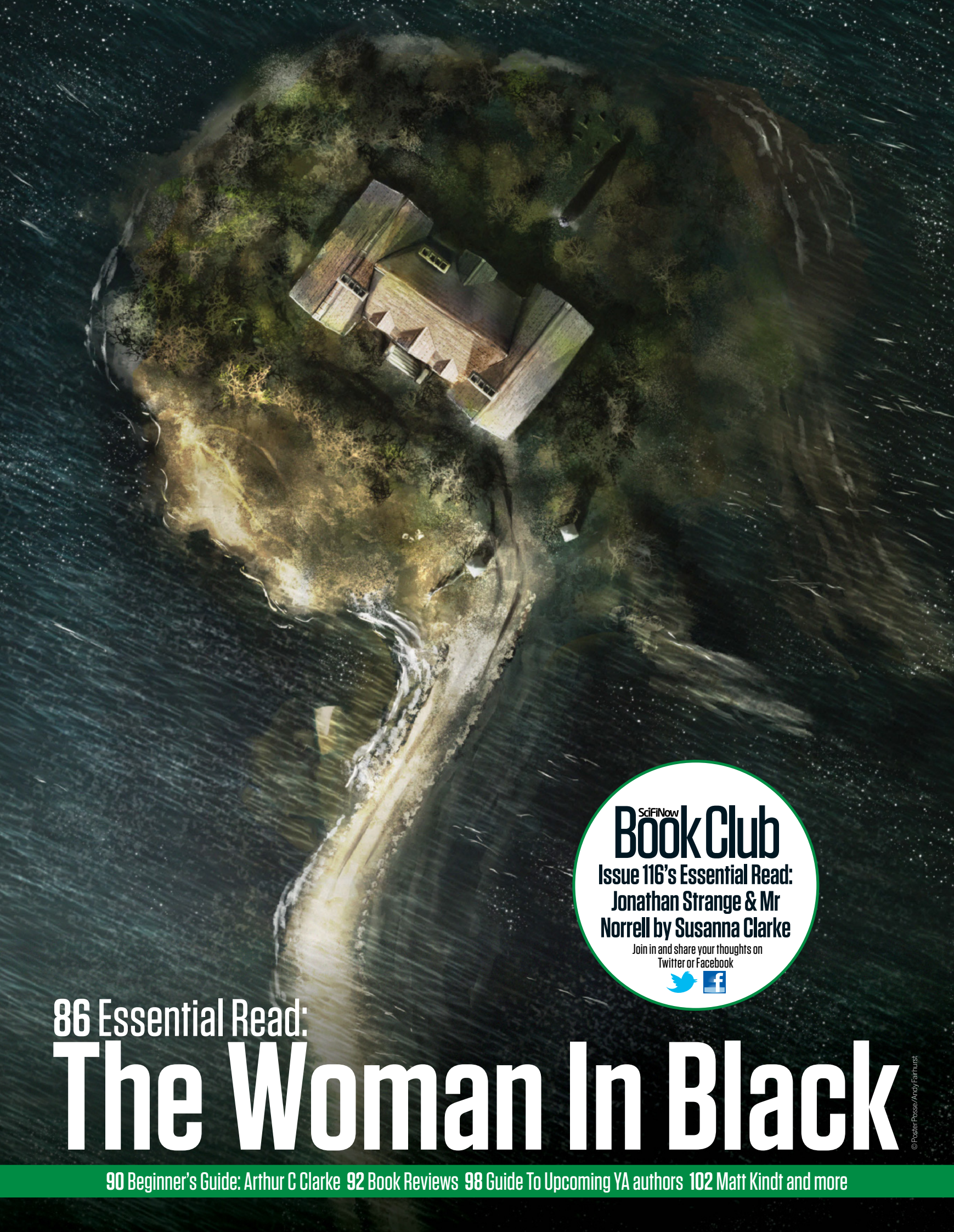


5 *Freeblade* is an interesting game, and it looks fantastic, but we found that it's

kind of neutered by its insistence on in-app purchases (it lists itself as a free game, but we'd argue it's more 'pay to win'). If you can stomach its constant requests for your cash, you'll find a visceral experience underneath – a game that taps into the power fantasy of being a Space Marine in the *Warhammer 40K* world.

BEST FOR: SPACE MARINES





SciFiNow
Book Club

Issue 116's Essential Read:
**Jonathan Strange & Mr
Norrell by Susanna Clarke**

Join in and share your thoughts on
Twitter or Facebook



86 Essential Read:

The Woman In Black

90 Beginner's Guide: Arthur C Clarke 92 Book Reviews 98 Guide To Upcoming YA authors 102 Matt Kindt and more

Essential read:

The Woman In Black

On both stage and screen, *The Woman In Black* has terrified audiences all over the world. But it all started in a book, an act of healing from one of Britain's finest young authors WORDS MATTHEW HANDRAHAN

Few authors live to see one of their novels become part of a nation's literary education. Susan Hill has three. If you're under the age of 40, there's a good chance that you spent a series of English lessons poring over *I'm The King Of The Castle* or *Strange Meeting*. If you're under the age of 30, you may have been fortunate enough to study *The Woman In Black*.

Hill is no doubt proud of each one of her novels, but *The Woman In Black* is the only one of her three GCSE set-texts that isn't included on the list of what she regards as her finest works. For Hill, *The Woman In Black* is outside the first rank. For those responsible for educating our youth, however, it is essential. There are three very good reasons for this show of faith: everyone loves a ghost story; children love them most of all, and English authors have long been masters of the craft.

It would take Hill more than 20 years as a published writer to even attempt one, despite several events that would spark a lifelong fascination with death and the afterlife within most people. When Hill was six years old, her aunt attended a public hanging at Leeds prison, and regaled her young niece with the grim detail of the crowd's applause upon hearing confirmation that the murderer was dead. Speaking about it later in life, Hill admitted, "I have never forgotten it."

Another memory was more supernatural. While playing cards at her grandmother's house, Hill heard the front door open, close, and then the sound of heavy feet padding along the corridor and up the stairs. Her grandmother paused, and said, "There's Fred." Hill, knowing that the only residents of her grandmother's house were female, asked who 'Fred' was. "The ghost," her grandmother replied, as casually as she would describe the milkman or the family

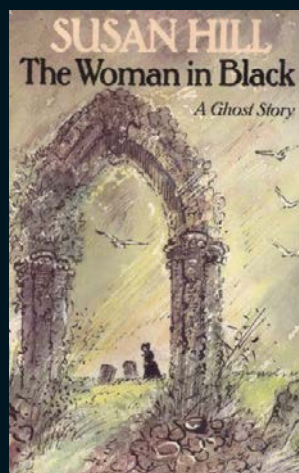
dog. "I have no explanation," Hill wrote in an article for *The New Statesman*. "I do know I heard what I heard and that my grandmother said what she said, but that's it."

Whatever impact that experience had on Hill, it didn't influence her early writing, and Hill started earlier than most. Indeed, her first novel, *The Enclosure*, was published while she was still a teenager. There were no ghosts, no crumbling stately homes, and more romantic angst than you might expect from the mind of a 15-year old – as Hill was when she started the book.

She had seven novels published in a busy 12-year period, all before her 32nd birthday, but tragedy would cut her down. Hill's fiancé, David Lepine, a talented organist at Coventry Cathedral, died as the result of a congenital heart problem in 1972. Hill grieved, published a nakedly emotional novel based on the experience in 1974, and stopped writing for almost a decade. "That was the blow from which I never recovered," says Hill. "It was the one defining moment when I realised that life is not a picnic."

And yet, despite the self-imposed literary exile, the very first glimmer of *The Woman In Black* arrived during that dark time. In an article for the *Telegraph*, Hill recalled renting a property in Suffolk during the early Seventies, a secluded place where she could focus on her writing. Over several weeks, she spent many evenings walking through the marshes at dusk.

In Hill's words: "The blackened hull of a rotting boat lay low in the mud. The last geese squawked home in the darkening sky. I sensed ghosts everywhere, looked behind me as I walked faster. There was a strange, steely light glinting, and shadows. Easy to let your imagination run away with you there and the scene stayed with



me, though it was another ten years before I actually made use of it."

Hill spent the years to come reclaiming her happiness and stability. She married Stanley Wells, an academic, in 1975. A child followed in 1977. Writing simply couldn't find its place. What she could do was read, and over time ghost stories emerged as a pleasure. By the early Eighties, the desire to write something again became too insistent to ignore, and a long ghost story seemed an appealing project. Great ghost stories tended to be short, so Hill set out to understand what made them work. To establish a list of 'essential ingredients' that could be used to craft something larger and more ambitious.

Hill detailed her findings in the *Telegraph*: "Numbers one, two and three – Atmosphere. A ghost, human, not monstrous. Haunted places, especially a house. Weather – mists, a thin, moaning wind. The hour, particularly that disturbing time, dusk. Churches and graveyards are traditional settings... I drew a line at monastic ruins, castles and dungeons."

It was necessary to pick apart the purpose of ghosts within literature. In 'real' ghost stories the spirit is generally replaying past events. Fiction demanded more. The ghost needed to be human, certainly, but a human with purpose. "There has to be more than an easy manipulation of the reader's superficial emotions," Hill told the *Guardian*, "Unless making someone jump out of their skin is the writer's only aim."

For Hill, it was about a great deal more. Her mind wandered back to those desolate marshes, the resonant image from a time in her life where hope was in short supply. Both aesthetically and emotionally, it was the ideal place to situate a house stalked by a ghost with

"THERE HAS TO
BE AN EASY
MANIPULATION
OF THE READER'S
SUPERFICIAL
EMOTIONS"

SUSAN HILL



*The Woman In Black
And Other Ghost
Stories* by Susan Hill is
available to buy now,
published by Profile
Books.

SYNOPSIS



When a family gathers to tell spooky stories around a fire, almost everyone will have a tale to offer the group. Most will be fanciful, some

will do a convincing impression of reality, and in very rare cases the teller will betray the white-knuckled tension of genuine fear. Arthur Kipps faces this whenever his children call for such a story, their pleas serving as an unwelcome conduit to the most terrifying evening of his life.

And it started so well: the passing of a woman named Alice Drablow offering a gilt-edged opportunity to escape the smoke and noise of London for the rural calm of Crythin Gifford and Eel Marsh House, the seat of the Drablow family. But the pleasures of the country soon gave way to the discomforting realisation that he is not alone at Eel Marsh. Something walks its halls, and the locals are reluctant to share what they know.

In time, the woman in black makes her presence known, and Kipps will barely escape with his body and mind intact.



enough purpose to sustain the story across the length of a novel. And that purpose, Hill thought, would have more impact if it were rooted in a sense of morality than if it her aim was simply pass on a warning or reveal a long-buried secret. No, this ghost was not benevolent. "This was a story which must hold its readers on a winter's night beside the fire, wind howling down the chimney," she later wrote. "No good having the ghost of a sweet-faced old lady bringing blessings and goodwill." Those who crossed Hill's dark phantom would not soon forget the experience – if they survived it at all.

"My ghost returns to exact revenge, and it is the nature of revenge that it is never satisfied," she told *The Guardian*. "Loss and grief lead the woman in black on, trying to exact revenge for her child's accidental death by causing those of others. She cannot let go, and her revenge is an evil that continues to be visited on Crythin Gifford [the novel's setting]. The grief and craving for revenge must be released or she cannot find resolution and peace."

The woman in black's motivation resonated with Hill's past emotional trauma in the same way as its windswept coastal setting. When Hill was mourning the loss of David, she found happiness again. It was the gift of a child that had shifted her from the writer's path, and, almost a decade later it was the loss of a child that brought her back.

A setting, an atmosphere, and a soul driven to eternal vengeance by her own guilt. These were the bones of the ghost stories that Hill loved so much. As she completed the chapters, all written long-hand, she also read it aloud into a recorder for the benefit of her editor who couldn't decipher Hill's handwriting. Deep into the process she received a message. The editing process was proving arduous, her editor said, because the combination of Hill's words and vocal delivery on the recordings made it impossible to do when alone. It was the first sign that *The Woman In Black* would terrify beyond cheap scares and the "easy manipulation of the reader's superficial emotions."

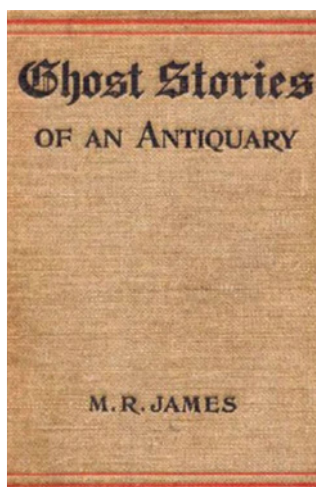
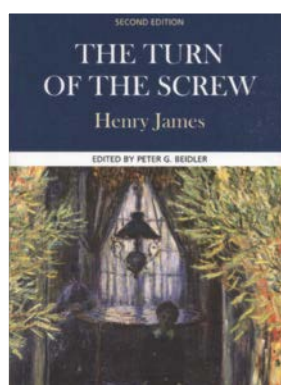
There is another aspect to its enduring reputation that exists beyond the pages of Hill's novel. Jane, the editor, is something of a clue. Her full name is Jane Tranter,

Where Have I Seen This Before?

MALEVOLENT SPIRITS

THE TURN OF THE SCREW

No appraisal of the haunted house in fiction can finish without mention of Henry James' classic novella. In fact, the word 'classic' doesn't quite do justice to the novel's influence. Hill regards it with absolute reverence, as both a tale of the supernatural and a masterclass in building and sustaining dramatic tension when writing.



◀ GHOST STORIES OF AN ANTIQUARY

The period leading up to the writing of *The Woman In Black*, during which Hill indulged her love of ghost stories, was dominated by 'the two Jameses' – Henry, as detailed above, and Montague Rhodes, probably the single greatest author of the form in the English language. MR James was prolific, and this collection is an ideal starting point for any fan of the genre.

DARK WATER ▶

The Woman In Black's recent film adaptation was written by Jane Goldman, who believed that it was closest in spirit (pun intended) to Japanese horror movies like *Ringu* and *The Grudge*. In terms of theme, atmosphere and the importance of its location though, we'd recommend starting on Hideo Nakata's – creator of *Ringu* – *Dark Water*.



THE INTERNATIONAL BESTSELLER

stephen

KING



THE SHINING

THE SHINING ▶

Hill has been asked whether she believes in ghosts in dozens of interviews, and her response is less consistent than you might think. However, she always mentions an unwavering belief in "haunted places," and from there the mind skips to Stephen King's *The Shining*. *The Overlook Hotel* is packed with ghosts, but the greatest evil is the building itself.



◀ THE WOMAN IN BLACK

If you haven't already tackled the book, and if you haven't made a trip to the theatre to see the play, then you may have seen the film. And it certainly isn't without merit, even if it does lose some of the novel's subtlety. It was also something of a breakthrough for Daniel Radcliffe, who was still struggling beneath the weight of his invisibility cloak.

CRIMSON PEAK ▶

Haunted houses have been the subject of as many terrible movies as good ones, and from the latter group one could pluck atmospheric, beautifully photographed fare like *The Others* and *The Orphanage*. If you've been to the cinema recently, however, *Crimson Peak* will likely be fresh in your mind. Guillermo del Toro's film certainly shares thematic DNA with Susan Hill's book.



and she went on to become head of drama at the BBC, and a popular TV adaptation in 1989 helped to bring the book to far wider attention. Without the exposure, it is doubtful whether it would now be part of the curriculum, the subject of a big-budget movie or an article like this.

However, its major breakthrough came not from the TV screen, but the theatre. *The Woman In Black* received good reviews, but as a successful version of a classic form, it was never likely to cause a sensation. Hill has been quite open about the fact that the novel was sliding from public view by the mid-Eighties, when a man called Stephen Mallatratt walked into a bookshop at Heathrow airport to find a book to take on holiday. Mallatratt was a playwright, then working at the Stephen Joseph Theatre in Scarborough under the revered dramatist, Alan Ayckbourn. Exactly why Mallatratt chose *The*

Woman In Black isn't clear, but he had an epiphany. It could be perfect to bring horror into the theatre.

Hill authorised the adaptation on the assumption that the difficulty of translating the experience for the stage would lead nowhere. When she received Mallatratt's script a year later, Hill handed it to her husband and departed to

"IT IS THE NATURE OF REVENGE THAT IT IS NEVER SATISFIED"
SUSAN HILL

catch a train. On her return, Stanley was enthused. "You'd better read that play," he said. "It's brilliant." It opened in Scarborough in 1986. Alan Ayckbourn was satisfied enough with the local reviews

to predict that it would run for six weeks. This year, the show celebrated its 26th straight year on London's West End.

Since, Hill has often described her delight with the show's success. It gave her book a life beyond anyone could have expected, and without sacrificing its power to terrify. It even gave the author the kind of fright she was so keen to avoid.

"I was once standing quietly in the dark wings during a performance of *The Woman in Black*, when someone tapped me on the shoulder," Hill recalled in an article for the *Times*. "I started, and turned, to see the ghostly 'woman' in full costume, inches away. I don't think I have ever actually clapped my hand to my mouth to stifle a scream before or since."

The Woman In Black is out now in paperback for £7.99, published by Vintage, and on eBook format.



The film adaptation of *The Woman In Black* proved to be a massive success.

Hill penned a sequel, *The Woman In Black: Angel Of Death*, which was also made into a film.



Daniel Radcliffe as Arthur Kipps in the 2012 movie.

Your Take On The Classic

WHAT YOU THOUGHT @SCIFINOW



@LeahHather

"I am too scared to read the book as the stage show gave me nightmares and a phobia of the *Woman in Black*!"



@tomloydwrites

"A true classic with that elusive blend of elegant storytelling & chilling atmosphere all ghost stories aspire to but few achieve"



@c_pollendine

"Book terrified me, read it after seeing stage show (which also terrified me). Can't ever look at a rocking chair again."



#BookClub" @TheCrowLady

"Only just got round to reading this, but it's excellent. Nicely atmospheric and creepy. Good read."



@WilliamGarnett

"I read the book then saw the play when I was 16, and have been too terrified to revisit either ever since. (I'm now 30.)"



@KJCrighton

"It's one of the scariest books ever written. It has an ending you just don't see coming. Brilliant book."



@_readerz

"Creepy, but I really felt like I was there, in the fog, the atmosphere is amazingly well written!"



@StephenAllsop1

"I enjoyed *The Woman In Black* and the night after I read it I had nightmares"



@whiskeyrich

"I really liked it, it's a good old fashioned ghost story."



@PrythianBworm

"Absolutely loved it! Good old fashioned ghost story. One of those rare books I wish I could read for the first time again."



@thegingersquirt

"I thought that the ending was better than the film, although the book did not particularly scare me"



@solomon7

"A brilliantly haunting ghost story, the book beats the recent film hands down"

What do you think? Let us know on Twitter or Facebook



A Beginner's Guide To Arthur C Clarke

The giant of science fiction

WORDS STEVE WRIGHT

One of the 'Big Three' science fiction authors alongside Isaac Asimov and Robert Heinlein, few names loom larger over the genre than Arthur C Clarke. While he remains best remembered for the story that inspired Stanley Kubrick's *2001: A Space Odyssey*, there is far more to the man than just his fictional output.

Born in Minehead, Somerset in 1917, Clarke was an avid reader from a young age, and went on to join the British Interplanetary Society (BIS), where he began writing science fiction for the very first time. After serving in the army as a radar instructor and technician during World War II, he studied Physics and Mathematics at King's College, London and returned to the BIS. During this time he wrote his first two novels: *The Sands Of Mars* in 1951, and *Childhood's End* in 1953.

In addition to his fictional output, Clarke published a number of essays on the subject of futurism, most notably *Profiles Of The Future*, in which he predicted what advances may be made years in the

future. Additionally, he published papers on the principles of global communications via satellites in geostationary orbits, with his theories pre-dating the launch of the first geostationary communications satellite in 1964.

Despite contracting polio in 1962 while working in Sri Lanka, Clarke continued to write, penning the script for *2001* (adapted from his own short story, *The Sentinel*) in 1968, and also writing *Rendezvous With Rama* (1972) and *The Fountains Of Paradise* (1979), both of which went on to win Hugo and Nebula awards. He also created a number of sequels to *2001* – *2010 Odyssey Two* (1982), *2061: Odyssey Three* (1987) and *3001: The Final Odyssey* (1997).

In 1988 his polio worsened and confined him to a wheelchair, but he continued to remain active, co-authoring the *Time Odyssey* series with Stephen Baxter, before passing away in 2008. His name lives on not only via the literary Arthur C Clarke Award (coined in 1987), but in the hearts and minds of science fiction fans everywhere.



Clarke is best remembered for his work on *2001: A Space Odyssey* with Stanley Kubrick.

Which author would you like to see tackled next?

Let us know on Twitter or Facebook

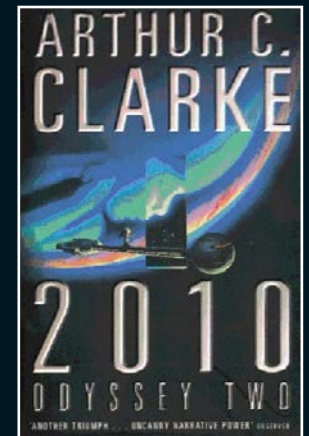
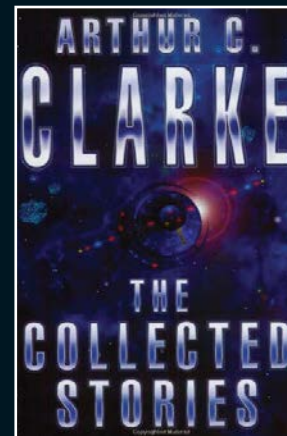
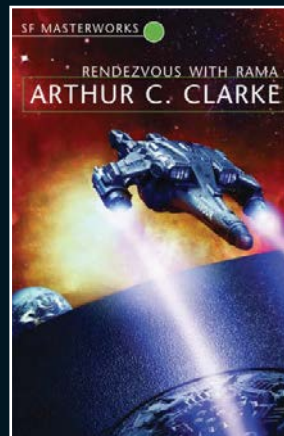
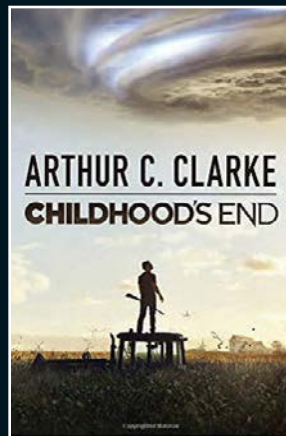
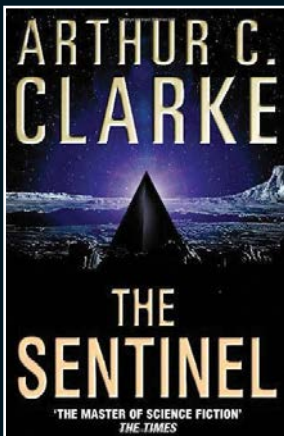




Childhood's End is his latest novel to be adapted for the small screen.



Uniquely, many of the aliens in Clarke's work are benevolent entities.



Humble beginnings

The short story that preceded something special

THE SENTINEL
Publisher: Voyager
Published: 1948
Price: £8.99

Written initially for a BBC competition, it has gathered fame as the inspiration for *2001: A Space*

Odyssey (to Clarke's ire, who described it as bearing "as much relation to the movie as an acorn to the resultant full-grown oak"). In fact, elements from a number of other short stories were incorporated into what would become his most famous work, although the elements of *The Sentinel* are certainly the most prominent. It draws from the first half of the movie up until the excavation of the monolith.

🐦 "Prefer *2001*, TMA1 is a little spookier than an enormous crystal pyramid, but not bad for 'an acorn.'
@_TheGeoff

A different kind of invasion

His first major success story

CHILDHOOD'S END
Publisher: Del Rey
Published: 1953
Price: £5.25

Childhood's End started out life as a short story before being extended into novel format. It posits Earth

at a time when the burgeoning space race is halted by the arrival of an all-powerful yet supposedly benevolent alien race, who help humanity, leading to a golden age of prosperity – albeit at the cost of the human race's identity. Widely acclaimed upon release, it has since garnered a reputation as a modern science fiction classic, won the Retro Hugo Award in 2004, and is currently being adapted for TV by Syfy.

🐦 "Absolutely brilliant, I reread it every couple of years
#BoookClub
@GreenOakSteve

More close encounters

Hard sci-fi classic

RENDEZVOUS WITH RAMA
Publisher: Gollancz
Published: 1972
Price: £8.99

One of Clarke's most challenging novels, it is seen by many as his best. Like *Childhood's End*, it also deals with enigmatic extraterrestrials, depicting mankind's attempts to discover the purpose of the giant alien spaceship Rama, which suddenly appears in our Solar System. Interrogating themes like the misuse of technology and scientific ethics, *Rendezvous With Rama* isn't a forgiving read, remaining frustratingly elusive when it comes to providing answers to your questions.

🐦 "Realistic sci-fi at its best and asks more questions about us as humanity than gives answers.
#bookclub
@Sulphonix

The best of the rest

Clarke's greatest mini-hits in one place

THE COLLECTED STORIES OF ARTHUR C. CLARKE
Publisher: Gollancz
Published: 2001
Price: £14.99

A collection of almost all of Clarke's short stories. This mammoth 966-page anthology is a must-have for sci-fi enthusiasts and Clarke completists alike.

Highlights include 'Rescue Party', which sees a group of aliens travelling to a doomed Earth in order to save the humans; 'Earthlight', which strands two astronauts on the Moon while war is waged around them; and 'The Star', a tale of exploration that was later adapted into an episode of the 1985 *Twilight Zone* TV series.

🐦 "I read *Of Time And Stars* when I was 10. Great collection. *Trouble With The Natives* really made me laugh."
@sickeningjar

Super-sequel

Continuing where Kubrick left off

2010: ODYSSEY TWO
Publisher: Harper Collins
Published: 1982
Price: £8.99

Clarke wasn't afraid to make sequels to his classic novels. *Rendezvous With Rama* had three of them, and so did *2001*, with the first of which – *2010: Odyssey Two* – being seen by many as just as good, if not better, than its predecessor. Set nine years after the first story (obviously), it sees a new expedition launched from Earth in an attempt to discover what went wrong with the Discovery One mission and the fate of astronaut David Bowman. It was nominated for a Hugo Award in 1984.

🐦 "It's not as good as the first one – doesn't Jupiter/Saturn turn into another sun at the end?"
@52DNorth

Your Five Shorts Collections

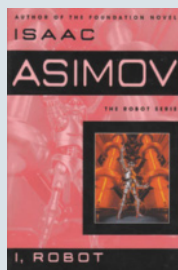
CHOOSE YOUR TOP FIVE
@SCIFINOW ON TWITTER



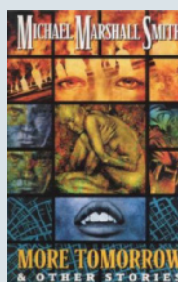
1. Academic Exercises
"Academic Exercises by KJ Parker. Full of world fantasy award-winning works of genius. #BookClub" @WeAreTheDark



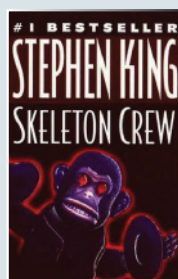
2. Deathbird Stories
"Deathbird Stories by Harlan Ellison. So powerful and well-written. #BookClub" @Harlegator68



3. I, Robot
"a little obvious but *I, Robot*: a total mixture of genres, tied in a coherent narrative and written by an absolute master. #BookClub" @lennyukdeejay



4. More Tomorrow
"The great Michael Marshall Smith's *More Tomorrow And Other Stories*, one of the best writers on earth! #BookClub" @DanieleAMZ



5. Skeleton Crew
"I always liked *Skeleton Crew* by @StephenKing great collection of horror stories! #BookClub" @PaulBowler

Details Author: Stephen King Publisher: Hodder & Stoughton Price: £20 Released: Out now

THE BAZAAR OF BAD DREAMS

Cabinet of curiosities

Stephen King's latest collection of short stories shows the master of horror on strong, if not his most terrifying, form. While there are tales that go for the jugular, the mood here is slightly more meditative. Regret, guilty memories, bad bargains and the creeping spectre of death loom over the characters.

The short-story format has always suited King, and he shows that his gift for quickly establishing atmosphere has not dissipated, nor his judgement for knowing when to twist the knife or to deliver a short, sharp shock.

That being said, the first story, 'Mile 81', feels like something out of the Stephen King Horror Handbook,

with an evil force masquerading as a car pulling in well-intentioned but definitely doomed passers by and devouring them. The sense of classic King is enhanced by the children's perspective, who are the only ones sensible enough to see the car for what it really is.

Children are few and far between in the rest of the collection, with the exception of 'Bad Little Kid'. This tale, told by a man awaiting execution, is one of the highlights, with a vicious little boy tormenting everyone in the narrator's life to the point of their suicide or accidental death. It's also got the classic King hallmarks of the outwardly ridiculous quickly

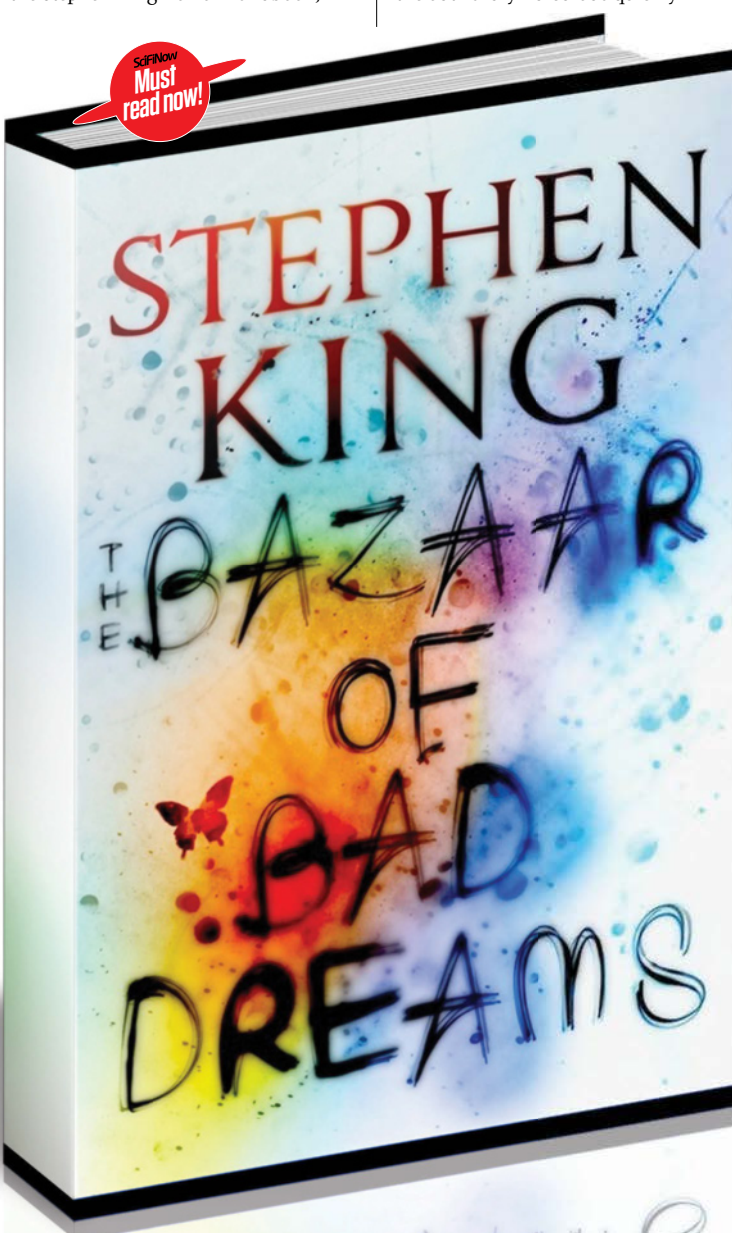
becoming sinister due to the absolute maliciousness of its intent.

The idea of evil is addressed in the excellent 'Morality', another of the collection's standouts, in which a broke young couple are given an offer they can't refuse by a wickedly playful wealthy codger. Difficult decisions are made in 'Obit', about an ambitious young writer who discovers that the pre-emptive obituaries he writes for the seedy gossip site he works for have surprising consequences, and 'Ur', the story King wrote for Amazon, about a Kindle that offers the user fiction from other dimensions, which isn't nearly as dangerous as the non-fiction.

Some of the most affecting stories in this collection are about the difficulties we find ourselves in as we approach old age. The question of pain and our attitude towards those who suffer from it is raised in 'The Little Green God Of Agony', while 'Batman And Robin Have An Altercation' finds a man and his Alzheimer's-suffering father on a spectacularly difficult day. It's the more mournful stories in this collection, like 'Under The Weather', in which a husband frets about his sickly wife and which packs a nasty twist, 'Mister Yummy', in which the residents of a care home receive a special visit towards their ends, and the apocalyptic closer 'Summer Thunder', that linger.

Those looking for a book full of scares should perhaps check out his earlier collections like *Night Shift*, but for the King faithful this is a welcome batch of mostly excellent stories (there are a couple of duds, but only a couple), and an interesting snapshot of the author's interests at this point. Indeed, as he mentions in his opening thanks, "Something else I want you to know: how glad I am, Constant Reader, that we're both still here. Cool, isn't it?" Indeed it is, and we're lucky to have him.

Jonathan Hatfull



SciFiNow scored **8** for
The Bazaar Of Bad Dreams
Follow our scores on JUST A SCORE

IF YOU LIKE THIS TRY...
Night Shift
Stephen King
King's earliest short story collection is brutally scary, and a worthy starting point.

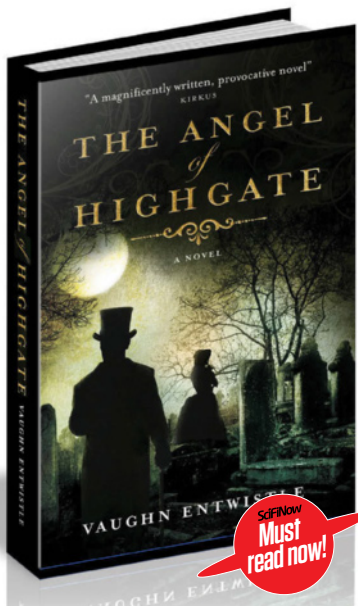


Details Author: Vaughn Entwistle Publisher: Titan Books Price: £7.99 Released: Out now

THE ANGEL OF HIGHGATE

Heroic and horrifying

When The Wickedest Man in London stalks the genteel Highgate cemetery he comes across a young woman with whom he become obsessed. Engulfed in his finery in anticipation of jolly japes, high adventure and the emotion that comes with understanding the very depths



of humanity, we have main character Lord Geoffrey Thraxton. From Vaughn Entwistle, *The Angel of Highgate* is a strange beast that weaves between the passions of Heaven and a multi-faceted melancholia pondering the nature of death.

The story takes us through a panorama of the London society of old. Set in 1859, we careen through streets laced equally with the soirees of lords and ladies of leisure as through the slums and, thanks to Entwistle's imaginative language, both entrap and entrance in equal measure.

This is, however, a very odd book indeed owing to its inharmonious tonal shifts. Its style is reminiscent of Charles Dickens finest scares, but eschews Dickens' dark comedy in favour of graphic depictions of violence and death that would be grotesquely misjudged were they not so clearly framed by the moral social realism that (just) holds the plot together.

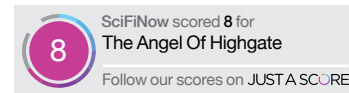
This is despite the fantasy elements that honour its heroes' derring-do as near indestructible and utterly gothically romanticised, particularly

in one sequence that involves a chase atop a gas-lit London skyline. As a peculiar counterpoint, its passages of introspection are affecting (if rather plodding), being depressing, oddly comforting and profoundly jarring as a result.

The Angel of Highgate is a ripping yarn but also a rather confounding read because it is an olde style, air-punching adventure and a glimpse into the eyes of actual decay.

It is an admirably thought-provoking, often fun and impressively decent tale. It's high points make it easy to overlook the few flaws, and result in an enjoyable read that grips you most of the way through.

Charlie Oughton

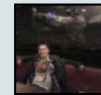


YOUR READS

What you lot have been reading this month



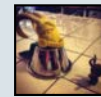
"*The Invisible Man* by HG Wells, fantastic book!! #BookClub" @RockingRhys



"*The Lies Of Locke Lamora* by @scottlynch78. Loving it. Irreverent & completely off the wall. Unlike any fantasy I've read before. #BookClub" @Tim_M_Matthews



"Currently reading George RR Martins A *Knight Of The Seven Kingdoms*. Enjoying it so far. Very easy going. #BookClub" @Redjackal69



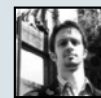
"I'm re-reading Rick Riordan's *Magnus Chase* book (technically a YA book, but hey). Quick, fun read. And Norse gods! Right on! #BookClub" @HiddlesEducates



"*Dragonfly In Amber* by @Writer_DG, I am loving it so far! #BookClub" @saradevocht



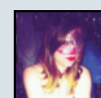
"Just finished *The Invisible Library* by Genevieve Cogman. Very interesting world building. Would definitely recommend it #BookClub" @farscape08



"Trying my first Richard Laymon book, *Dark Mountain*. Seems like a good reliable winter fear tale. #BookClub" @ParsonsFiction



"Currently Bukovski's *Ham On Rye*, after that on to *Vonnegut* and *Slaughterhouse Five*. *Ham On Rye* is really great. #BookClub" @Dynvain



"Currently in the middle of *Torin Kerr's* next adventure, reading @TanyaHuff's *An Ancient Peace*. Really enjoying the *A-Team* feel. #BookClub" @Cascararogue

Tell us what you're reading on Twitter or Facebook

Author: Keith Lee Morris Publisher: W&N Price: £12.99 Released: Out now

TRAVELERS REST

Check out any time, but never leave

Think too hard about all the people who've slept in a hotel bed before you, and you might never go on holiday again. For the Addison family – Tonio, his wife Julia, their son Dewey, and his degenerate brother Robbie – there might not even be that option any more.

Stranded in a snowstorm near the out-of-the-way Idaho town of Good Night, they take shelter at the only hotel in town, the ominously unpunctuated *Travelers Rest*. They're only planning to stay for one night, but time seems to have a different meaning in Good Night.

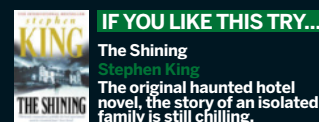
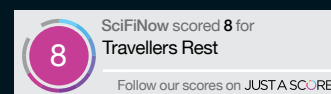
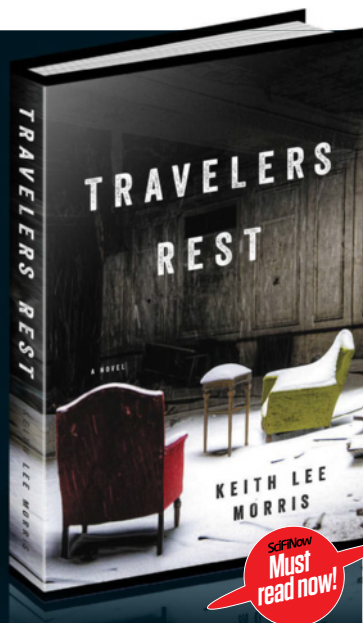
The setting is brilliantly evocative, though it's initially hard to shake the feeling that you're reading an unsanctioned sequel to *The Shining*. The strange hotel, with its maze-like corridors and lack of modern amenities, feels a lot like the *Overlook*, and a guest could go mad just as easily there.

But Morris manages to shake off those comparisons, creating a different kind of horror altogether. There are no ghouls here, no rotting women reaching up out of bathtubs – just the town, the snow, and an inexplicable evil leaking up from beneath the hotel's foundations.

The prose is appropriately disorienting. His sentences are long and labyrinthine; they seem to reach up off the page, trying to drag the reader down into their depths. There's a deep melancholy at its heart, a century-old tragedy that won't stop playing out over and over again until the right person comes along to break the cycle.

Good Night's motto is "All Dreams Are Real", but what happens there is closer to a nightmare: one of the really nasty ones where you can't wake up. It's a stunning read – just not for reading late at night.

Sarah Dobbs





GO SECONDS WITH

Keith Lee Morris



How would you pitch *Travelers Rest*?

An unsuspecting family gets trapped in an epic blizzard, separated from one another, lost in existential angst, and shuffled

continuously between a surreal present and a mysterious past. There's a creepy hotel, a mining accident, a TV that broadcasts images of ghosts, a precocious and athletic ten-year-old, a cynical anthropology professor, a woman in search of her destiny, and a crazy uncle in search of a good time, not to mention a diner that serves free chocolate pie. There's something for everyone, hopefully.

What is it about hotels that make them such a good setting for a story like this?

Well, I think even under normal circumstances there's something rather ghostly about hotels, particularly of the grand old-fashioned variety. Hotels and hospitals are the only places we ever sleep where we don't know who's slept in the beds just before us, whose head was on the pillow only hours before we arrived. And because people go to hotels to get away from their everyday lives, there's a sense that dramatic, unusual things are always on the verge of happening. Now make it an empty hotel, an abandoned hotel, and there's a very sharp feeling of bygone days, of pleasures and pains belonging to the past that are no more. And then of course, there are all these rooms with the potential for something suspenseful behind every door.

What is your favourite horror novel?

I don't know that I have one. I don't think I'm unsettled by the same things that typically unsettle other readers. When I was a kid, though, I was a big fan of HP Lovecraft's short stories, and I did go through a Stephen King phase when I was a teenager. I remember reading *The Picture Of Dorian Gray* alone in a cabin during a snowstorm, with the eerie white light of snow clouds out the window, and lying awake, just listening for anything that was there and anything that wasn't. I love books that can scare me that way.

Travelers Rest is out on 7 January 2016, published by Weidenfeld & Nicolson, priced at £12.99 in hardback and £6.99 in eBook.



Author: David Dalglish Publisher: Orbit Price: £8.99 Released: Out now

SKYBORN

A soaring success

SciFiNow Must read now!

We'll be honest, we were a little hesitant about another foray into a magical world, another story of magical teens and their lives, loves and losses. But *Skyborn* is something quite different. Magic is presented in this post-global catastrophe world as something more akin to science, supported with faith. There are relatively few people left in this world; they live on floating islands controlled by a central government, and combat between the regions has strict rules to ensure that there are as few deaths as possible while maintaining their territories.

Skyborn follows a pair of twins and their entry into an Academy for flying soldiers/peacekeepers, known as Seraphim, who battle in the air and can work to master the power to use ice, fire, stone, or lightning. Breanna is an aggressively ambitious perfectionist, while Kale is understandably more reluctant; both attitudes stem from the fact

that their parents died in battle. It's a somewhat simplistic approach to storytelling, but offers the range that would be missing were the novel to focus on one twin over the other.

There's a cinematic feel to the novel; sweeping landscapes, aerial battles and showy tech all contribute to a very well-realised world, and one that springs to life. There are some wonderful analogies to be found in the construction of the society as well; *Skyborn* not only grabs you with its story, but invites the reader to examine their own views on authority and what a governing body should morally be capable of.

However, one of our few criticisms is that the relationships between the characters don't feel genuine, and derive more from plot-driven convenience. It's a minor, if recurrent, quibble, particularly with love interests.

But *Skyborn* fully accomplishes that elusive fantasy fiction goal: creating a believable world, while maintaining a variety of fantastical elements. It's one of those rare,



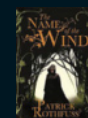
well-blended tales where you're so expertly introduced to more and more of the world that you find yourself picturing it with ease.

Rebecca Richards

8

SciFiNow scored 8 for Skyborn

Follow our scores on JUST A SCORE



IF YOU LIKE THIS TRY...

The Name Of The Wind
Patrick Rothfuss
Set in a dark, dangerous world, it follows Kvothe as he masters his powerful magic abilities.

Details Author: Stephen Jones (Ed) Publisher: Applause Theatre Book Publishers Price: £25 Released: Out now

THE ART OF HORROR

The art of darkness

SciFiNow Must read now!

Just when you think your bookcase can't handle anymore *Art Of...* books, or when you think that you've probably got enough heavy tomes on the genre to last your lifetime and some of someone else's... well, you're going to make room on shelf and in your reading schedule for this one.

Edited by Stephen Jones, *The Art Of Horror* is a glorious, gorgeous hardback packed with essays by experts and a huge amount of wonderful artwork. The list of contributors is indeed impressive. Kim Newman writes about werewolves and other shape-shifting beasts, Lovecraft expert ST Joshi gives an introduction to his specialist subject, and there are chapters on pretty much every sub-genre you could think of, from vampires to zombies, from monsters to aliens, and psycho killers to the joys of Halloween.

However, while these essays are engaging, as Neil Gaiman points out in his foreword, it's the artwork that will keep you coming back to read this book again and again. It's always a joy to see the fantastic promotional and poster art for classic Universal horrors and beyond, both the striking domestic posters and their often superior international counterparts, and it's especially exciting to see it presented so beautifully. They sit

alongside the comics covers and classic novel illustrations, as well as work by modern artists inspired by everything and everyone from Edgar Allan Poe and MR James to EC Comics and George A Romero, and you can just imagine the kind of work that Lovecraft inspires.

Whatever your sub-genre of choice, this book is absolutely packed with fantastic images, and if it feels like we're underselling the writing, that's not our intention, but it's inevitable. It's a beautiful piece of work, and you absolutely must buy it immediately.

Jonathan Hatfull

10

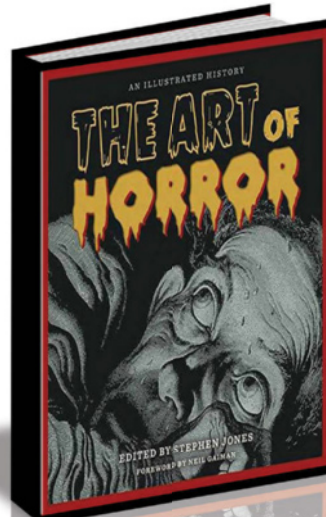
SciFiNow scored 10 for The Art Of Horror: An Illustrated History

Follow our scores on JUST A SCORE



IF YOU LIKE THIS TRY...

The Art Of Hammer: Posters From The Archive Of Hammer Films
Marcus Hearn
The studio celebration of its gorgeous artwork.



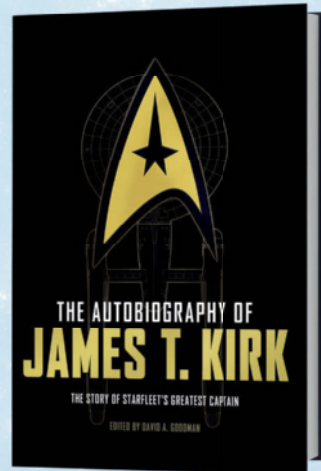
PERFECT CHRISTMAS GIFTS FOR GEEKS!

THE AUTOBIOGRAPHY OF JAMES T. KIRK

Edited by David Goodman

The official in-universe autobiography of Starfleet's greatest captain, James T. Kirk. From cadet to captain, explore his life in the stars!

£17.99



ALIEN NEXT DOOR

Joey Spiotto

Cult illustrator Joey Spiotto imagines the peaks and pitfalls of everyday life on Earth for the legendary Xenomorph from the *Alien* movie series!

£9.99

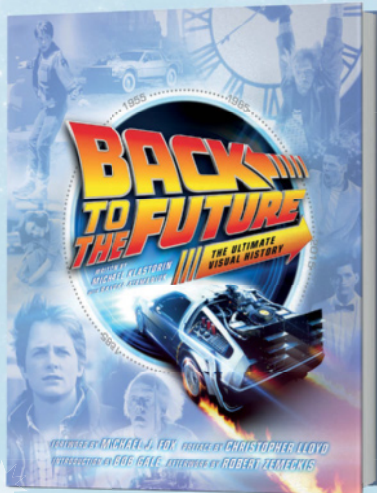


BACK TO THE FUTURE: THE ULTIMATE VISUAL HISTORY

Michael Klastorin and
Randal Atamaniuk

Great Scott! This deluxe, official book goes behind the scenes with hundreds of rare images, concept art and storyboards.

£35.00



GHOSTBUSTERS: THE ULTIMATE VISUAL HISTORY

Daniel Wallace

Who you gonna call? For the first time, a comprehensive look at the entire franchise telling the complete story behind the creation of a true pop culture phenomenon!

£24.99

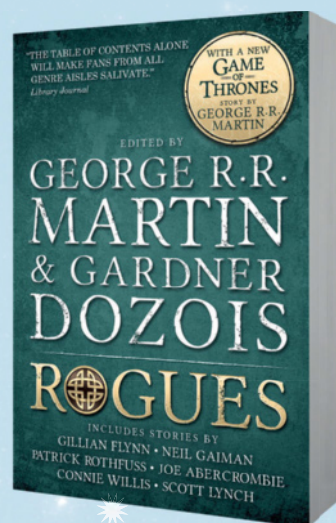


ROGUES

Edited by George R.R.
Martin and Gardner Dozois

A tremendous collection of original stories from the likes of Gillian Flynn and Neil Gaiman and a brand-new *Game of Thrones* story from George R.R. Martin.

£9.99



A DARKER SHADE OF MAGIC

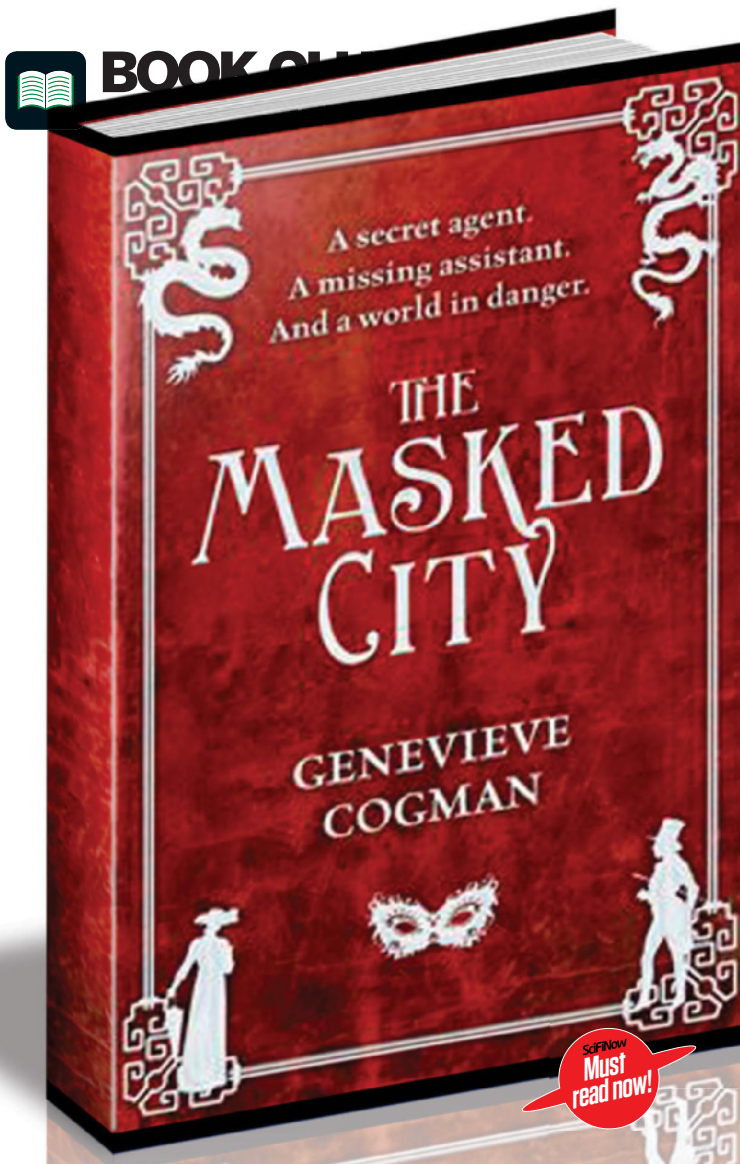
V.E. Schwab

A thrilling fantasy interweaving multiple, parallel Londons, from the much-loved Victoria Schwab, described by the Guardian as "a rather brilliant novel".

£7.99



AVAILABLE NOW AT ALL GOOD BOOKSTORES
TITANBOOKS.COM



Author: Genevieve Cogman Publisher: Pan Macmillan Price: £7.99 Released: Out now

THE MASKED CITY Alternate lives

Librarian spy Irene returns in Genevieve Cogman's follow-up to her debut novel *The Invisible Library*.

Irene is a servant of the Library, a place that exists outside of usual space and time. In this world Librarians are a fabulous hybrid of academics and secret agents; they track down books from alternate realities to stabilise these worlds and prevent them from swinging too far towards chaos. In theory the Library is neutral, but conflict is brewing between two rival factions: the dragons and the fae.

Since we last saw her, Irene has become Librarian-in-Residence to the alternate Victorian London. With detective Vale and her assistant Kai, she's making this spy malarkey look good. That is, until Kai is kidnapped.

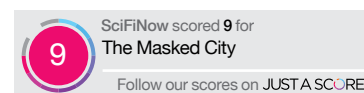
Part spy mystery, part steampunk fantasy, *The Masked City* is a joy to read, and Cogman makes it look effortless. She knows her characters, understands how to pace the action, and the world she has built is intricate and compelling.

Lovers of literature will adore this universe, where Librarians have their

own kind of magic and do favours for rare first editions of Voltaire. The characters are just so right: Irene knows how to handle herself in a scrap, but she's also always wishes she had a notepad on her to jot down new findings for posterity. Like her protagonist, Cogman is more confident. There's a boldness to where she's steering Irene: both are taking risks, and it's paying off.

The Masked City is an adventurous, fun and exhilarating read that will leave you immediately wanting the next instalment. Cogman has threatened to make "at least three" of these books. Two books down, we can only hope she wouldn't be so cruel. You simply can't get more fun than this.

Krystal Sim



IF YOU LIKE THIS TRY...

Lord Kelvin's Machine
James Blaylock
Scientist and adventurer Langdon St Ives tries to rewrite history and stop his nemesis, Ignacio Narbondo.

Author: Ted Kosmatka Publisher: Penguin Price: £16.99 Released: Out now

THE FLICKER MEN Stranger than fiction

One way of ascertaining the ability of a writer is how good he is at selling bogus science as plausible. Ted Kosmatka achieves this inside the first 100 pages, which it has to be said is a good start.

In Eric Argus, a quantum physicist suffering from alcoholism who makes a groundbreaking discovery, Kosmatka channels Stephen King in the way he depicts a flawed everyman inadvertently stumbling headlong into a situation well beyond his control or comfort zone, at which point the Dan Brown-esque melding of minds approach quickly gives way to a straightforward chase movie.

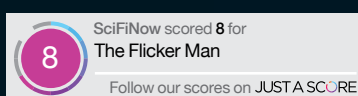
So sudden is this change in tone, though, that it doesn't feel contrived. Nowhere are there any underlying hints that something troubling may be afoot; anything unfortunate that happens to Eric is unexpected, and all the more effective for it. Moreover, the science behind it is never really dumbed down for its audience (although admittedly quantum physics probably isn't the

easiest topic to decode), making it a challenging yet exciting read.

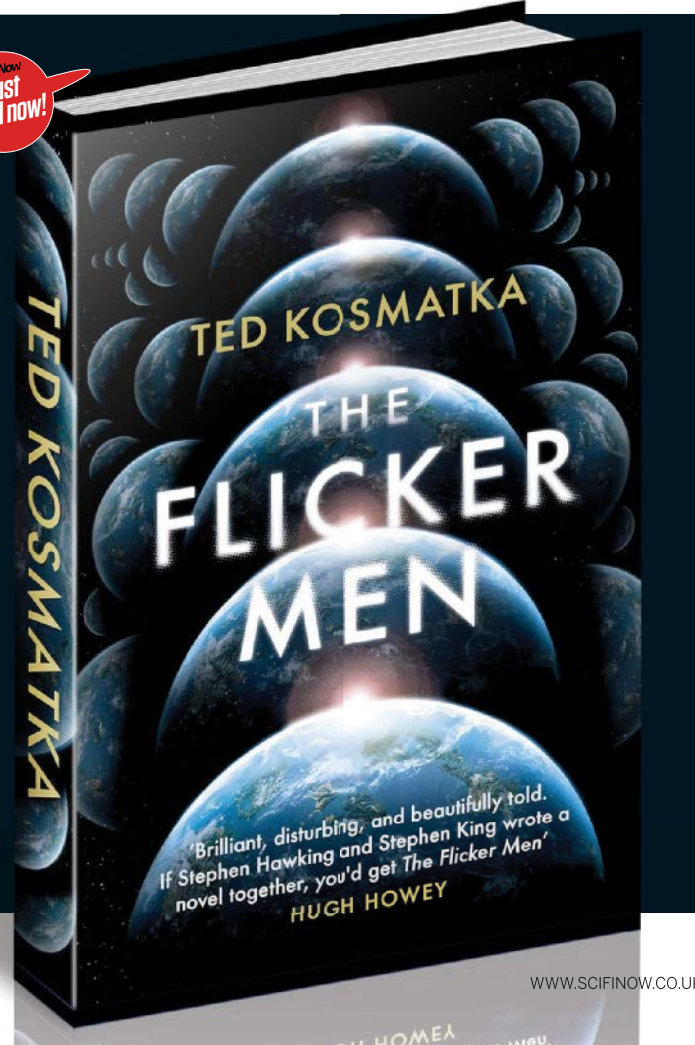
However, it's at the conclusion where things start to falter slightly. Having invested so much time building up the central character and the various threats facing him, the ending disposes of them all too soon, which ultimately feels more like a waste rather than the thrilling climax that was intended. It isn't often that we bemoan stories not stretching out into two or three parts, but this proves to be that rare instance.

So while the destination isn't as satisfying as it could be, the journey is a memorable one nonetheless.

Steve Wright



IF YOU LIKE THIS TRY...
Duma Key
Stephen King
A man tries to rebuild his life, but tragedies continue to mount.



"I don't
want this
to end"

GAMESBEAT
(EPISODE FIVE)

"Just so
Game of
Thrones"

GAMESPOT
(EPISODE TWO)

"Powerful and
shocking"

IGN
(EPISODE ONE)

GAME OF THRONES™

A TELLTALE GAMES SERIES

◆ SEASON PASS DISC ◆

"Excellent"

BUZZFEED
(EPISODE ONE)

"An
absolutely
essential
experience"

THE NERDIST
(EPISODE FOUR)

"Tense &
brilliantly
paced"

ENTERTAINMENT WEEKLY
(EPISODE THREE)



HBO
HOME BOX OFFICE



OUT NOW!

PS3 PS4 XBOX 360 XBOX ONE

Official HBO Licensed Product. Series title, artwork and photographs © 2015 Home Box Office, Inc. All Rights Reserved. Game of Thrones is a trademark of Home Box Office, Inc. Under license to Telltale, Inc. Game System © Telltale, Inc. Telltale, Telltale Games and the Telltale logo are trademarks and/or registered trademarks of Telltale, Inc. All Rights Reserved. "PlayStation", the "PS" Family logo and "PS3" are registered trademarks and the PlayStation Network logo is a trademark of Sony Computer Entertainment Inc. Xbox, Xbox 360, Xbox LIVE, and the Xbox logos are trademarks of the Microsoft group of companies and are used under license from Microsoft.

AVAILABLE FROM

amazon.co.uk

Argos

ASDA

GAME

ShopTo.net
ShopLate | PlayTomorrow

The Next Generation

Our favourite YA authors on the new age of Young Adult fiction in sci-fi and fantasy

WORDS ABIGAIL CHANDLER

Ask anyone in publishing, and they will tell you: Young Adult fiction is a behemoth, with YA sci-fi and fantasy being especially popular. So-called 'juvenile' SFF sales grew by 38 per cent in 2014, and the genre now sells over 45 million per year.

By contrast, in 2014, adult SFF sold only 11.6 million copies. Could this be down to the massive success of big movie adaptations like *The Hunger Games* and *Twilight*? That is undoubtedly part of it, but remember that *A Song Of Ice And Fire* sits comfortably in the adult SFF genre, and its sales aren't exactly shabby.

So perhaps these figures can be put down to the fact that kids and teenagers read more books than adults? But Nielsen's figures from September 2015 suggest that 80 per cent of YA readers are actually adults.

So why are these older readers preferring to read YA books? Why is it that so many readers keen to try out YA sci-fi and fantasy, but those sales are not carrying over to adult SFF? We spoke to some leading YA authors to get their insight into just why the YA SFF genre is more appealing to adults than the adult SFF.

Could it be down to a self-fulfilling prophecy? Publishers know that adult SFF books don't sell as well as the YA variety, so perhaps they purposefully force adult books into the YA market to ensure sales. That way fewer SFF books are published in the adult market, and therefore sales continue to go down.

Charlie Higson, author of the *Young Bond* books and the *Enemy* series, reckons that things have changed since JK Rowling "respectabilised" children's publishing with *Harry Potter*. "I think what often happens is partly publishers will look and say, 'Oh, YA is the big market, that's where all the action's happening.' So in the past, books that might have been published as adult fiction are being put into the YA section."

That said, YA books that have been published purely with money in mind tend not to go down well. Patrick Ness, author of the *Chaos Walking* trilogy and *A Monster Calls*, says that "Kids sniff out what's faking it, and there are lots of books that have had very big deals that haven't sold at all, because kids can sniff a fraud."

One reason YA books sell like hot cakes – and perhaps why publishers are so keen to publish within the market – is the social media effect. Or, as some people call it, the 'John Green effect'. Once everyone is talking about a book on, say, Tumblr or Twitter, the readership grows because people want to be able to join in the conversation. The YA readership – even taking into account that many of the readers are older than 18 – are very socially savvy, and very keen on fan fiction.

Sally Green, the author of *Half Bad*, believes that social media makes it even easier for publishers to market YA books. "There's a whole area where people are talking to each other and getting excited about books. And I love

fan fiction as well; I think it's a great compliment if people spend their time and get excited enough to write fan fiction about *Half Bad*."

So is there really any sort of definition of what makes a book YA? Samantha Shannon, author of *The Bone Season*, wonders whether the age of the protagonist dictates whether or not something is YA. "In which case," she wonders, "are a lot of classic books Young Adult because they have a young protagonist?"

But essentially, she says that the Young Adult market is a label that perhaps isn't very helpful. "I worry about labels, because they are so subjective. I think they're mostly useful for book selling and marketing rather than for people actually buying books. I don't think we necessarily have to box books off all the time in these sub-genres and sub-categories and stuff. I don't really think it's that useful."

Perhaps YA SFF is so popular because young readers are more open to the idea of trying out different genres than adults are. So while adults are perhaps afraid of dipping a toe into sci-fi waters, young readers are far more open to it.

Louise O'Neill, whose dystopian book *Only Ever Yours* has been published for both YA and adult markets, has some insight into why young readers might be more willing to experiment with SFF. "I feel like as a teenager, I read everything, I listened to everything, I watched

everything. Because you're trying to formulate your tastes, and you're not quite sure, you know: 'What is it I really enjoy? What is my preference?' So I think you're just open to everything. Whereas I do feel sometimes as you get older you're slightly like, 'I like this genre of literature, I like this type of music, I like this band.'"

And of course, young readers and adult readers interpret books very differently. O'Neill talks about how her youngest readers see her book as a romance, while teens see it as a brutal and accurate take-down of their modern lives, and adults are terrified by the view of the misogynistic world presented in the book. In the case of *Only Ever Yours*, and with other books that started off in YA and moved to the adult section of the bookshop (like Markus Zusak's *The Book Thief*), readers are having very different experiences of the book, but all of them are enjoying it. Who's to say what the 'correct' audience is?

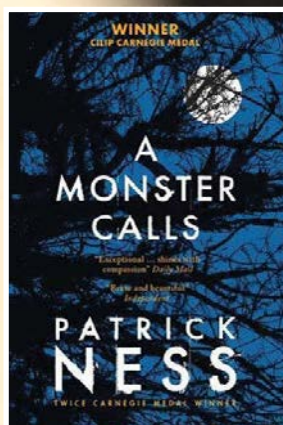
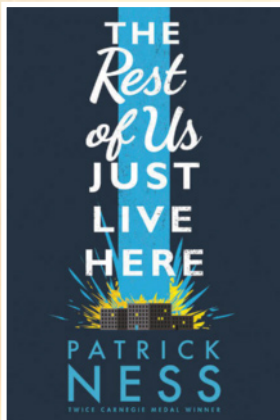
So why do so many adults enjoy reading YA fiction? Many YA authors talk about writing the book they wish they could have read when they were a teenager. "I wanted to write for the 15-year-old Sally Green, really," says Green. "I'm quite a bit older now, but when I was 15 there weren't many YA books; it didn't exist as a genre." For many adult readers, it's the same situation – the sort of books they would have liked as teenagers didn't exist then, so they're getting their fix of them now. ➤



More than ever, YA books are attracting adult readers as well as younger ones.



“KIDS SNIFF OUT
WHAT'S FAKING
IT... KIDS CAN
SNIFF A FRAUD”
PATRICK NESS



A Monster Calls will be
adapted into a film in 2016.

Patrick Ness
The Australian-born author penned the acclaimed *Chaos Walking* series, in addition to *A Monster Calls*, *More Than This* and *The Rest of Us Just Live Here*. His acclaim led to him being picked to write *Doctor Who* spinoff *Class*.



“AS A TEENAGER,
I READ
EVERYTHING AND
LISTENED TO
EVERYTHING”
LOUISE O'NEILL

Louise O'Neill
Up-and-comer O'Neill has two books to her name: *Only Ever Yours* (2014) and *Asking For It* (2015), both of which garnered her various awards. Judging by her popularity, we're sure her star will continue to rise.

O'Neill tries to encompass multiple genres in her fiction.



➤ Charlie Higson adds: “That whole fantasy, Comic-Con part of the world has become so big recently, and whereas in the past it might have just been for teenagers, because those teenagers in the past are now older, they’re still wanting the same kick.” Ultimately, perhaps readers simply never grow out of their desire for the stories they yearned for in their youth?

“I guess it’s because all of us have been young adults at one point or another, so it’s a very easy genre to empathise with,” Samantha Shannon says. “And I think it’s as experimental and interesting a genre as adult, but just in a slightly different way.”

Adult fiction is not always relatable – the characters are doing jobs and experiencing things that the reader hasn’t. But everyone has been a teenager, and while everyone’s teenage experiences were vastly different, there is plenty of common ground there.

“My theory about aging,” says Patrick Ness, “is that you stay every single age you ever were. So I’m 43, but I’m also who I was when I was 21, and also who I was when I was 15... No one is as important to you, no one will ever be as important to you as someone who was important to you when you were a teen. And it’s the same thing about narratives and the things that you loved.”

He goes on to say, “My theory is that teen books tend to be about finding your boundaries, and adult books tend to be about chafing at your boundaries, in general terms. The vaguest. But it’s fun to find your boundaries. It’s fun to remember a time when you could go up to your boundary and step over it. And maybe you can still do that as an adult. I think that’s part of it too. You just get the potency of remembering how it made you feel, and so there are these stories again that can make you feel again. It’s really, really, really strong... it’s recalling a powerful, good thing, and why not? God, life is hard enough. Why not give yourself a good association?”

There might be something else that draws adults to the YA section of the book shop – the promise of pure escapism. You pick up a YA book knowing that the pages won’t reflect the mundane aspects of your everyday life, and it won’t spend page upon page philosophising on the nature of man, or revelling in a two-page description of a leaf falling from a tree. Even in adult SFF – which can also be classed as escapism – there can be high levels of scientific detail or lavish descriptions that slow the reading process down. Readers come to YA fiction for fast-paced and breathtaking narrative.

“I think YA is more story-driven, and we like a story,” Ness says. “Stories are different in adult books. I love adult books, I’m not trying to make some false equivalency about what is good and what is not; I do not believe that. But if you want a narrative then YA is a good place to go. It’s unafraid that love matters, and it’s unafraid that pain matters.”

Sally Green agrees that for adults, the chief pull of YA fiction is escapism. “The older you get, you do have other issues. You’ve got the mortgage and the kids and all that. [But] you don’t want to read about that. There is a lot of literary fiction about that – naval gazing at middle-aged people – which is fine, but equally escapism is a heck of a lot of fun. And I think people realise as well, whether it’s with the Marvel films or *Game Of Thrones*, it is fun to get out and escape, and you might get some issues that have some relevance, but equally you might just have an hour or two of forgetting your troubles and just escaping to a



different world, and I think that's really what books and films are about for me – just to immerse myself.”

Many people equate a good, simple narrative to ‘dumbing down’, but the writers we spoke to were adamant that this was not the case. “I think adults just hunger for a narrative,” Ness says. “They hunger for a kind of fearless emotionalism. When you’re a teenager it feels like every day the world is at stake, that’s why the world is at stake in so much YA fiction. And I think adults can relate to that... I don’t think it’s infantilising, I don’t think it makes people be dumb, more juvenile... people read lots of stuff, [YA]’s not just the only thing they’re reading, and that might be why people come to YA; it’s a different kind of approach to how things feel.”

So for jaded adult readers, YA is a chance to escape back to a time when everything felt life-or-death, a chance to indulge their love of stories. The adults reading YA SFF now are those same adults who grew up on *Buffy* *The Vampire Slayer*, comic-books or teen rom-coms. Perhaps they read YA to recapture the joy of those old stories. Perhaps they flit between Suzanne Collins and Ann Leckie, or maybe they’re adult romance readers who decided to give *Twilight* a try. Perhaps they want to briefly return to a world where good (almost) always triumphs and the star-crossed lovers find each other. Perhaps they want a story that grabs them by the shirt and drags them through 400 relentless pages.

Sure, you can get that from adult SFF too, but you have to be the biggest literary snob in the world not to see the pull of YA fiction. Ultimately, Patrick Ness puts it best: “What is so bad about disappearing into a thumping good story? Why read otherwise?”

The quoted authors appeared at Book Trust’s Young Adult Literature Convention (YALC) at London Film & Comic Con in July 2015. YALC is presented by Book Trust in partnership with Showmasters, with the support of headline sponsor Prudential plc.



I WANTED TO WRITE FOR 15-YEAR-OLD SALLY GREEN, REALLY SALLY GREEN



Sally Green
Debut novel *Half Bad* – the first in a trilogy – was an instant success, getting the ‘Best Book for Teens’ in the Waterstones Children’s Book Prize and a glowing review from *Life After Life* author Kate Atkinson.

Green points towards social media as having assisted the rise of YA fiction.

Shannon questions whether the YA label is necessary.



Samantha Shannon
Her first published novel, *The Bone Season*, was compared to both *Harry Potter* and *The Hunger Games* – quite an accolade. Second instalment *The Mime Order* came out this year, with *The Song Rising* due in 2016.



Higson credits the *Harry Potter* series for YA books’ popularity.




Charlie Higson
In addition to his screenwriting and comedy gigs, Higson has kept busy penning *The Enemy* series (seventh book *The End* is due shortly), as well as penning the *Young Bond* series.

DAYS OF ALWAYS PAST

We sit down with MIND MGMT's Matt Kindt to talk time travel, giant robots and tiny dinosaurs in his latest comic

WORDS LAURA SNEDDON



THE NEW HIT FROM MAESTRO CREATOR MATT KINDT, PAST ALWAYS, AND DC/Marvel artist Scott Kolins puts an original spin on the well-worn sub-genre of time travel. Here, our explorers travel to the distant past, which just so happens to be 2015. Kindt's five deep-

time chrononauts are entirely out of their comfort zone.

Leader Art and his team – Phil, Marge, Herb and Ursula – are introduced as barely speaking to one another, the tensions of their extended mission being too much to bear in the circumstances. And with severe culture shock, some team members are incredibly dismayed to discover that the space-time continuum simply will not allow them to die...

Where did the idea for *Past Always* come from?

I've loved time-travel stories since I read [Robert A] Heinlein's *Door Into Summer* – the earliest time-travel story I remember reading. I've wanted to do something with time travel, but loving it so much, I just couldn't bring myself to pull the trigger on any project. I wanted it to be unique like nothing else out there. The problem was that as I've read so much of it, it was really hard to come up with something that hadn't really been done before.

Ultimately, I settled on the idea of *not* travelling to the past or future – but having our protagonists travel to our time. In that way, we don't get to see how strange the past or future is to us, but rather we get

to see how strange our present is to future generations. It ended up being a fun way to examine our culture and society.

I also love the movie *Eternal Sunshine Of The Spotless Mind*, and what I love about it is that it's essentially a time-travel movie without the time travel. I love the idea of playing with time and memory and repeating history, and the idea of destiny and pre-destination and free choice.

How does collaborating on a title differ from going solo?

It's different with every collaborator, and I think the first two issues or so are the 'testing' period where you get to know what an artist likes and you can see how they interpret your script. Usually, I write a descriptive first script and see how it's interpreted. Some artists appreciate layout suggestions, and others ignore them completely. Both ways work, and it's not really until you see it executed that you know how to go forward with scripts.

Working with Scott, he didn't need a lot of panel layout help, so I let him do his thing and left some room for him to add details. Every issue has a few little footnotes that call out some of the hardware and gadgets, and I'd have half of those in the script, and then after he would finish drawing it I would go back in and write the other half, responding to some cool things he'd put in the backgrounds. That was the most fun to me.

Was that a deliberate choice to have a really diverse set of characters?

I modelled each character after some of my favourite sci-fi authors – which is how they got their names as well. Margaret Atwood, Arthur C Clarke, Frank Herbert, and Philip K Dick – each the namesake of a character

in *Past Always*. From there, I just tried to extrapolate the personalities of each author and what I thought they might be like as a fictional character in a time-travel romp.


The comic is set to end in March – is this a title you hope to come back to?

It's time travel, so I won't ever rule it out! But we did tell the story we wanted to tell – I never start anything that I don't know how it ends. So in that way, it is over in the sense that we got to the ending I'd planned. Time travel is a tricky beast to wrestle with, and if you think too hard about it a story can fall apart, so in a lot of ways this series needed to be like a finely tuned clockwork mechanism that falls into place, so it's not quite as open-ended as you might think.

Dark Horse are renowned for their creator-owned comics – how have your experiences with them been?

There's no comparison. They are by far the best and most supportive group of people I've worked with. Every month I get to put a vision that's in my head onto paper, and Dark Horse has done nothing but provide a safe and creatively rich environment to work in. I couldn't ask for more.

What can readers expect next? We hear rumours of deep-sea observatories and monsters...

Yep! *Dept H* is my next monthly ongoing book with Dark Horse. I'll be writing and drawing it, and my amazing wife [Sharlene Kindt] is going to be painting it. It's a locked-room murder mystery that just happens to be in a flooding sea-base six miles deep in the ocean. 

Past Always: Facedown In The Timestream will be published on 29 December.





PAST WAYS

NOT + SCOTT KOLINS
FACEDOWN IN THE
TIMESTREAM

“TIME TRAVEL IS TRICKY
—IF YOU THINK TOO HARD
ABOUT IT A STORY CAN
FALL APART
MATT KINDT

BOOK CLUB
Matt Kindt



Appearances can be
deceptive. Spot the keyring?



Horrors lurk beneath the
surface of Kindt's next project.



Rips in spacetime can
cause major headaches!

Special offer for readers in **North America**



5 issues FREE

When you subscribe*

“The essential guide to new and classic science fiction, fantasy and horror”



Order hotline **+44 (0)1795 414619**

Online at **www.imaginesubs.co.uk/sci**

***Terms and conditions** This is a US subscription offer. You will actually be charged £65 sterling for an annual subscription. This is equivalent to \$97 at the time of writing, exchange rate may vary. 5 free issues refers to the USA newsstand price of \$11.99 for 13 issues being \$155.87, compared with \$97 for a subscription. Your subscription starts from the next available issue and will run for 13 issues. This offer expires 29 February 2016.

Quote
USA
for this
exclusive
offer!

Blake's 7 Star Wars The Reflecting Skin Gremlins

JANUARY 1995

IMAGINE PUBLISHING LTD

£1.50

SciFiNow

THE PREMIER SCI-FI, FANTASY,
HORROR & CULT TV MAGAZINE

Time Warp™

100% PURE
SCI-FI
ENTERTAINMENT

THE
SHOCKING
STORY
OF THE
HAMMER
HORROR
CLASSIC
116

INTERVIEW
**GARRICK
HAGON**
STAR WARS 'MOST-
CUT' STAR ON
BEING LUKE'S BEST
FRIEND 114



BRIDES

of

DRACULA

FLASHBACK
**STEPFORD
WIVES**
THE ORIGINS OF THE
HOUSEWIVES 122

FLASHBACK
**"IT'S JAWS
IN THE
CORNFIELDS"**
BEHIND THE SCENES ON
THE REFLECTING SKIN 120

COMPLETE GUIDE
BLAKE'S 7
ALL ABOARD THE BBC'S
CULT CLASSIC 106

QUIZ
**THE
GREMLINS
ARE BACK!**
UNLEASH YOUR
INNER MOGWAI IN
OUR QUIZ 126

AN IMAGINE
MONTHLY

THE COMPLETE GUIDE TO BLAKE'S 7

DOCTOR WHO'S GRITTIER AND MORE MATURE SISTER SHOW, BLAKE'S 7 WAS RIDICULED AS MUCH AS IT WAS LOVED, TELLING THE STORY OF FREEDOM FIGHTER ROJ BLAKE AND HIS BATTLE AGAINST THE FEDERATION. WE LOOK BACK AT ONE OF BRITISH TV'S MOST FAMED SF SHOWS...

WORDS STEVE O'BRIEN

Poor *Blake's 7*. It's hard to find a series so repeatedly and passionately roasted as Terry Nation's four-season 'Dirty Dozen in space' melodrama. From its pocket-money special effects and medley of coiffured hairdos to the clumsy no-show of an apostrophe in its title, *Blake's 7* has become the kicking boy for all that is underbudgeted and mockable about British small-screen SF.

Yet this was a series that, during its four seasons, could walk proud with an average weekly audience of 9 million viewers. That many people don't tune into a programme to scoff at its shabby effects or guffaw at its hammy histrionics. And not even the BBC's jewel-in-the-crown shows of the time ever had a 23-issue, Marvel-produced monthly magazine or spawned Radio 4-broadcast revival dramas 17 years after their final episode aired. Despite being pitted against the ratings goliath of *Coronation Street*, *Blake's 7* still managed an average of 8.5 million viewers in 1981. Not bad going for a series that was never truly loved, or understood, by the BBC. "It was thought to be ridiculous, and we were thought to be mad to be doing it," series producer David Maloney said in 2002. "People were extremely snobbish about it."

There's a chunk load of shared DNA between *Doctor Who* and *Blake's 7*. It was dreamed up by Terry Nation, who had devised the Daleks back in 1963 (and created *Doctor Who* itself, if you believe Trivial Pursuit), it was produced by David Maloney, a veteran director of *Doctor Who*, script-edited by *Who* scribe Chris Boucher and scored by regular *Who* musician Dudley Simpson. They often shared the same sets, props and costumes, and occasionally found themselves occupying opposite ends of the same quarry pit during location filming. Even then-Doctor Tom Baker once suggested to his BBC bosses a fleeting crossover between the two series, with the Fourth Doctor passing Blake in a generic SF corridor and exchanging a brief 'Hello'.

Despite the cursory similarities, *Blake's 7* was made up from a very different canon of inspirations to *Doctor Who*. "The Dirty Dozen in space" was how Terry Nation used to sum up the series, referring to Robert Aldrich's nail-hard war film about a disparate group of convicts who are sent on a suicide mission during WW2. But it was also born of a time when freedom fighters/political terrorists/delete as applicable were seizing the news headlines. From Black November and Baader Meinhoff to the Symbionese Liberation Army, armed resistance was a part of the bullet-scarred political landscape of the Seventies. It's not hard to see a shadow of Cuban revolutionary pin-up Che Guevara in Roj Blake, the fanatical and sometimes reckless leader of a disparate band of criminal

"IT WAS THOUGHT TO BE RIDICULOUS, WE WERE MAD TO BE DOING IT"

DAVID MALONEY



A Decima creature from Season One's 'The Web'.

misfits intent on fighting back against the tyrannical Federation, personified by flirty Federation diva Supreme Commander Servalan (Jacqueline Pearce) and her gimp-clad lacky, Travis (Stephen Greif). As a TV lead, Blake was certainly different, and when the character finally departed the series at the end of season two, pushing up the gleefully amoral Avon (Paul Darrow) to top ranking, a mainstream BBC One series had at its lead an anti-hero as gloriously complex and morally complicated as Tony Soprano, Walter White or Don Draper.

The first episode of *Blake's 7* screened less than a week after *Star Wars* opened in the UK, and it's fair to say it probably basked in some of the euphoric afterglow of George Lucas' space epic. Nation had pitched it to the BBC a year before, one of two series ideas he took to the BBC's Head of Drama, Ronnie Marsh. Marsh was lukewarm about the first pitch, about an American Professor of Criminology based at Oxford University, but was intrigued by the second. The meeting's memo describes the then-unnamed series as "a cracking Boy's Own/kidult sci-fi, a space western-adventure, a modern swashbuckler." The memo goes on to describe the proposed plotline as a "group of villains being escorted onto a rocket ship which goes astray and lands on an alien planet where inhabitants are planning to invade and destroy Earth. Possibly live underground."

Back in 1977, it wasn't hard for Nation to nab himself a meeting with the important people at the BBC. His success with the Daleks had made him a millionaire several times over. The branding of Nation would be integral to the marketing of *Blake's 7*. Anybody who bought any *B7* merchandise at the time would have been familiar with Nation's distinctive signature (which always looking like it was reading 'Nerry Nation') above the logo, yet in its small screen execution, *B7* was always as much Chris Boucher's series as Terry Nations. After initially negotiating with the BBC to pen all 13 episodes of the first series himself, Nation went ➤



"FOR A LONG WHILE, PAUL DARRÓW NEVER SPOKE A LINE THAT I HADN'T WRITTEN OR ALTERED"

CHRIS BOUCHER

➤ back to his wife and admitted, "I think I've got myself into deep trouble!" As a writer, Nation had little ego, and was unusually relaxed about being rewritten (his final two *Doctor Who* Dalek stories were monumentally retooled by their respective script editors, Robert Holmes and Douglas Adams), and so he informed the recently hired Boucher that he would only be able to deliver the first draft of each script. According to Boucher, "Terry came up with the characters, he came up with 13 good stories, but he didn't come up with the dialogue. For a long while, Paul Darrow [Avon] never spoke a line that I hadn't written or altered to make his lines sharper."

Blake's 7 was announced to the press in June 1977, as a "new and major BBC television series of space adventure" set in the "third century of the second

calendar". As Blake (the name came from George Blake, the British spy who defected to the Soviet Union in 1966), Maloney hired 32-year-old Welsh actor Gareth Thomas on the recommendation of Nation. Thomas had previous SF form, having headlined in the Europudding misfire *Star Maidens*, and in ITV's eerie kids serial *Children Of The Stones*. Thomas wasn't an obvious choice as a charismatic, Che Guevara-styled resistance fighter (try imagining Seventies hunkthrob Oliver Tobias as Blake, and it makes much more sense), but Nation knew that casting was integral to making the stubborn and single-minded Blake relatable – and likeable – as a mainstream TV lead. The rest of the cast filled out easily. Darrow, who'd been briefly considered for the role of Blake, was

signed as computer expert Kerr Avon; Michael Keating, who director Pennant Roberts had just worked with on *Doctor Who*, was hired as lily-livered lock-picker Vila Restal; Sally Knyvette was space smuggler Jenna Stannis; Jan Chappell telepath Cally, and Liverpool-born David Jackson was cast as lumbering man-mountain Olag Gan.

It's remarkable looking at that first episode now how serious-minded and stark it is, especially next to the panto-esque antics of 1978-era *Doctor Who*. We're introduced to Roj Blake, who we're told was once the leader of a revolutionary group on Earth. Except he has no memory of his past life. Fearful of his power, the Federation captured and brainwashed him, and implanted in him new memories that include – even more shockingly now – child molestation. Centred almost entirely around Blake, his future cohorts make only fleeting appearances in 'The Way Back', and viewers of the time must have been curious what that title – *Blake's 7* – must have even meant, even without the damned apostrophe. In fact, the question of who constituted the seven was only established with the final episode of the first series. There was Avon, Vila, Cally, Gan and Jenna, but the number also included Zen, the monotone-voiced master computer on board their stolen spaceship, the *Liberator*. And then, in episode 13, Blake's final ally is introduced as Orac, a pernickity, irascible box of flashing lights and coloured wires that, it's stressed, is the galaxy's most advanced supercomputer. The episode – and season – ended on an irresistible, soap-like cliffhanger, with Orac forecasting the destruction of the *Liberator*.

After only three episodes of Series One were screened, the BBC officially okayed Series Two. Given the almost impossible workload on the desks of Nation



Paul Darrow as Avon, Sally Knyvette as Jenna and Michael Keating as Vila.

and Boucher, it was an easy decision to allow other writers to be brought in to fatten out the creative team. Nation would then co-devise the arc of the series with Chris Boucher, who would then commission the writers, who for series two would include *Z-Cars* co-creator Allan Prior, former *Doctor Who* script editor Robert Holmes and occasional *Survivors* scribe Roger Parkes. Although made up of mostly standalone episodes, the narrative thrust of the series would focus on Blake's attempts to attack the Federation Supreme Computer Control.

On the suggestion of Ronnie Marsh, who thought that the series, in Maloney's words, "needed a bit of a pep", it was decided to kill off one of the regular characters. Nation toyed with the idea of writing out Vila, but the BBC's Audience Research Report on the first series had fingered Gan as the least popular character with viewers. His was also a character that was becoming evermore ill-served by the writers. During the recording of one episode, Jackson passed Boucher a note with the word 'four' written on it. After Boucher queried its meaning, Jackson explained it was the number of lines Gan had in that week's script.

Series Two debuted on 9 January 1979 with the episode 'Redemption'. It would turn out that the ship Orac predicted to be destroyed at the end of the last season wasn't Liberator after all, but an identical sister ship. Gan, meanwhile, finally bit the big one in the fifth episode 'Pressure Point', crushed by holding open a closing door so his Liberator friends could escape.

With David Jackson gone, some of the other actors were eyeing up a post-*Blake's 7* future. At the beginning of Series One, all the regular cast had signed contracts for 26 episodes. Knyvette, who'd tried to wangle her way out of her contract at the end of Series One and who was about to embark on an English degree, told Maloney that she wanted out with the end of Series Two. While an inconvenience, replacing Jenna wasn't considered too much of a headache. But the departure of Thomas would prove a more fundamental challenge to the format of the series.

"One of the many reasons why I left *Blake's 7*," Thomas said years later, "was because I wasn't really quite sure where else I could go with it. I mean, within the bounds of what could happen in the series, I felt I'd explored most avenues of Blake."

The departure of Blake meant a huge recalibration of the series. It kept its title, now on a different level of meaninglessness, and promoted Darrow to top billing. With Blake gone, it was Avon, who had been the runaway favourite, who would take charge of the Liberator. It was a natural step-up for the series' most compelling character.

The first episode of Series Three, 'Aftermath', finds Blake and Jenna already gone, as the crew of the Liberator attempt to escape their ship after it ➤



Steven Pacey, then only 23, joined the cast in Season Three as Del Tarrant.



Jan Chappell as guerrilla fighter and telepath Cally.



Blake's five (Zen and Orac not pictured).



BRINGING BLAKE BACK

How Big Finish resurrected the series in audio form

Following two Radio 4-produced audio plays in the Nineties, Big Finish Productions began producing *Blake's 7* audios in 2011. Here, series producer Cavan Scott talks about bringing it back to audio...

Can you give a potted history of *B7* at BF?

We've been producing new *Blake's 7* adventures since 2011, with the launch of the *Liberator Chronicles*, a series of stories narrated by different members of the crew. Since then we've published originals novels and two series of full cast audios, set during Series B and C respectively. The range has even picked up Scribe award at the 2014 San Diego Comic Con.

How difficult was it to get the cast back together?

Not at all. The majority of the cast jumped at the chance. They have a blast in the studio. There's a lot of teasing and fun, especially between Paul Darrow and Michael Keating!

How do you find writers for the range?

Big Finish has a pool of brilliant writers that we use regularly, but I'm also trying to bring in new voices, looking beyond those who we've used before. We're currently talking to a number of science fiction authors and comic-books writers for future releases.

Do you have plans for audio dramas set in different seasons of the show? Do you have plans to bring Soolin into the series?

At the moment, our licence covers the first three seasons of the show, so no Soolin or the Scorpio at the moment I'm afraid, but never say never...

Due to the 2007 death of Peter Tuddenham, you've recast Orac and Zen. Have you ever considered recasting Gan? [Actor David Jackson died in 2005] It's something I'd definitely consider. Gan's a fascinating character, and a vital part of those early days of the show. We'd have to work hard to make sure that we get it just right though, not just out of respect for David Jackson, but to make sure that the crew dynamic works.

Are more planned?

Oh yes! The final *Liberator Chronicles* boxset comes out in April with three more stories set during Series C, and plans are afoot for a brand new direction for the range, featuring both fan-favourite characters and new challenges for Blake and company!

Paul Daneman as Dr Bellfriar and Gareth Thomas as Blake in the episode 'Killer'.



comes under attack from Federation forces. The season would introduce two young and photogenic replacements: Del Tarrant (Steven Pacey), a dashing pilot modelled on the RAF heroes of the Battle of Britain, and hard-nosed weapons designer Dayna Mellanby, played by Josette Simon.

Nation would only pen three stories for the third season, and his influence on the series was beginning to wilt. His script for the last episode of Series Three, 'Terminal', would be Nation's final script for *Blake's 7*, and his last work on British television.

As the title suggests, 'Terminal' was planned as the final episode of *Blake's 7*. Beginning with Avon setting a course for an artificial planet constructed for the study of human evolution, it transpires that he has discovered that Blake is still alive and being kept prisoner on the planet, named Terminal. When he arrives, he finds Blake strapped to a life support system. Except it's a trap – Servalan has lured Avon there in an attempt to exchange Blake for the Liberator. But unbeknownst to her, the Liberator is already damaged goods, having flown through a cloud of cancerous particles on its way to Terminal. After agreeing to the exchange, she reveals that the Blake Avon encountered was in fact a computer simulation, and that the real Roj Blake is dead. The episode ends with Servalan and her Federation foot-soldiers apparently dying on board the disintegrating Liberator and Avon, Vila, Tarrant, Cally, Dayna and Orac marooned below on the artificial planet.

If 'Terminal' had been *Blake's 7*'s farewell episode then it would have been a satisfying, if not entirely tidy, end to the series. The mystery of what happened to Blake had been solved (apparently), Servalan had been killed (apparently), and the Liberator, that triple-pronged icon of the series, had died a violent death. But Nation's full stop on the show was one written in pencil, not pen, should the series be given a last-minute reprieve. Accompanying the script was a covering note addressed to David Maloney that read: "You'll notice that I have left the door open for Series Four, should public demand ever drive us to it."

The diva-like Servalan and her leathery number two, Travis.



BLAKE'S 7 TOP 7 EPISODES Ranking the greatest hits of Roj



1. THE WAY BACK (S1E1)

Appearing more like a SF-themed *Play For Today* more than *Doctor Who*, this Orwell-influenced story of an ordinary man against a tyrannical authority is a pure distillation of what the series was all about. This pilot should be considered one of the TV greats.



2. DUEL (S1E8)

Blake goes head to head with Space Commander Travis after he and his three warships track the Liberator and its crew to a remote planet in this tense, atmosphere-drenched episode, directed by Douglas Camfield.



3. GAMBIT (S2E11)

There's more of a touch of *Buck Rogers* in the 25th Century or Graham Williams-era *Doctor Who* about this quirky casino-set episode by *Who* stalwart Robert Holmes, taking place in the distinctly memorable Freedom City.



4. STAR ONE (S2E13)

The final episode for Blake, Jenna and Travis – who finally gets his comeuppance at the other side of Avon's blaster – is a belter, the culmination of a loose season arc that culminates in the discovery of the famed Star One.

In fact, it wasn't public demand that led to *Blake's 7* being recommissioned for a surprise fourth series. It was on the whim of BBC One's then Controller, Bill Cotton, who midway through watching the episode live on TV, phoned the BBC presentation department to announce during the end credits that the series would return the next year. Things like that happened back then.

But Nation was already finished with *Blake's 7*. "Apart from odd moments of creative blackouts, I have enjoyed it," he wrote to Maloney in a valedictory note. He had already vacated the UK for what was at first intended as a two-month stay in the US when *Terminal* aired. He would spend the next 17 years of his life there.

Although his active involvement with the series ended with *Terminal*, Nation still followed the series from his sun-kissed crib in Los Angeles. As a matter of old-school BBC courtesy, new producer Vere Lorrimer visited Nation to discuss the direction of the hastily commissioned fourth season, but none of his

"I DIDN'T HAVE ANYTHING TO DO WITH THE LAST SERIES"

TERRY NATION

suggestions were ever taken onboard. Instead, he viewed the resulting series with horror. "I didn't have anything to do with the last [series]," he said much later, "which I hated."

The destruction of the *Liberator* had forced the production team to cook up a new spaceship base for our marooned heroes. Enter *Scorpio*, an indifferently designed and decidedly underwhelming 'wanderer-class' planet-hopper. The new ship, plus the departure of Jan Chappell's Cally (killed off-screen in the first episode) and the arrival of Glynis Barber's barely sketched gunslinger Soolin gave a series a strikingly fresh aesthetic, but one that often veered dangerously near to all-out camp. *The Dirty Dozen* in space had given way to *Pan's People* in space. ➤

and co



5. CITY AT THE EDGE OF THE WORLD

(S3E6)

Vila as a character was often little more than a sketch, but this episode gives a beefy storyline for Michael Keating to get his acting chops into. It's best remembered for Colin Baker's turn as Bayban the Butcher.



6. RUMOURS OF DEATH

(S3E8)

Avon plots revenge against the vicious Federation interrogator whom he believes killed his former lover Anna Grant in this episode which satisfyingly fleshes out the series' continually most beguiling character.



7. BLAKE

(S4E13)

The final episode, and a fitting swansong as Avon finally confronts Blake and kills him. Those last few minutes still pack an emotional punch and Avon's final enigmatic grin cements him as one of the greatest and most, well, coolest characters in the SF canon.

"APART FROM
THE ODD
MOMENTS
OF CREATIVE
BLACKOUT, I
ENJOYED IT"

TERRY NATION





THE FURTHER ADVENTURES OF BLAKE'S 7

Here are just some of the other non-TV adventures of the seven...



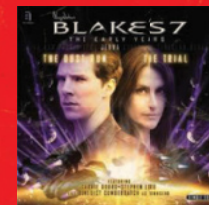
1 Avon: A Terrible Aspect (Book)

In 1989, Paul Darrow penned this well-regarded prequel novel that delved into the past of *Blake's 7*'s most iconic character. Beginning with the meeting of Avon's parents through his birth and going right up to the moments before his first meeting with Roj Blake, it's an interesting exploration of the events that made Kerr Avon what he was.



2 The Sevenfold Crown/The Syndeton Experiment (Radio 4 plays)

Hampered by being set during *Blake's 7*'s least successful season (that's S4), these two BBC-produced audio dramas are both written by former *Doctor Who* producer Barry Letts. The recasting of various characters as well doesn't help their cause.



3 The Early Years

In 2010, a new series of audio dramas were produced by BY Production. With scripts by writers including Ben Aaronovitch, James Swallow and Simon Guerrier, these recasted many of the main cast, but with top-notch actors, including Colin Salmon as Avon, Craig Kelly as Travis. Even Benedict Cumberbatch popped up in one episode.

➤ The final episode, however, against all odds, counts among the series' very best. Both Lorrimer and Boucher were doubtful that the series would be recommissioned for a fifth season, and so decided to produce a final episode that would act as a permanent full stop on the series. In 'Blake', Avon discovers that his old ally is still alive, this time on the planet of Gauda Prime. Scarred and posing as a bounty hunter, but secretly acting against the Federation, Blake is finally gunned down by Avon, who mistakenly believes Blake has betrayed them. The episode's closing moments find Federation troops rushing in and shooting (in slow-mo), Avon, Dayna, Tarrant and Soolin. As they surround Avon, still standing over Blake's bloodied, lifeless body, he raises his gun and grins. The scene then cuts to the end credits, with the sound of gun blasts as the *B7* theme music fades back in. The end.

It was a audaciously grim and fatalistic note to end on, uncharacteristic for the season it sprung from, but entirely in keeping with Nation and Boucher's hard-boiled ideas for the series back in 1978. It aired on 21 December 1981, leading Boucher, the episode's writer, to describe himself as "the man who killed Father Christmas".

Barely a year goes by in which some revival of *Blake's 7* hasn't been talked about, planned or announced. It was always a compelling concept, and its more devoted fans were always able to see past the occasional design or casting misstep and see it for its ballsy originality. A series about a gang of thieves and murderers acting as freedom fighters against an oppressive regime is a brilliant, bold concept, and perhaps it deserves the chance that *Doctor Who* got

in 2005, to shine without the handicap of dodgy sets, costumes and effects. Maybe one day, *Blake's 7* will ride again... 🐉



Blake's 7 is available to buy on DVD now.



The Season Three *Blake's 7* team.



Lurena (Jenny Twigge) on the Federation's top secret Star One base.



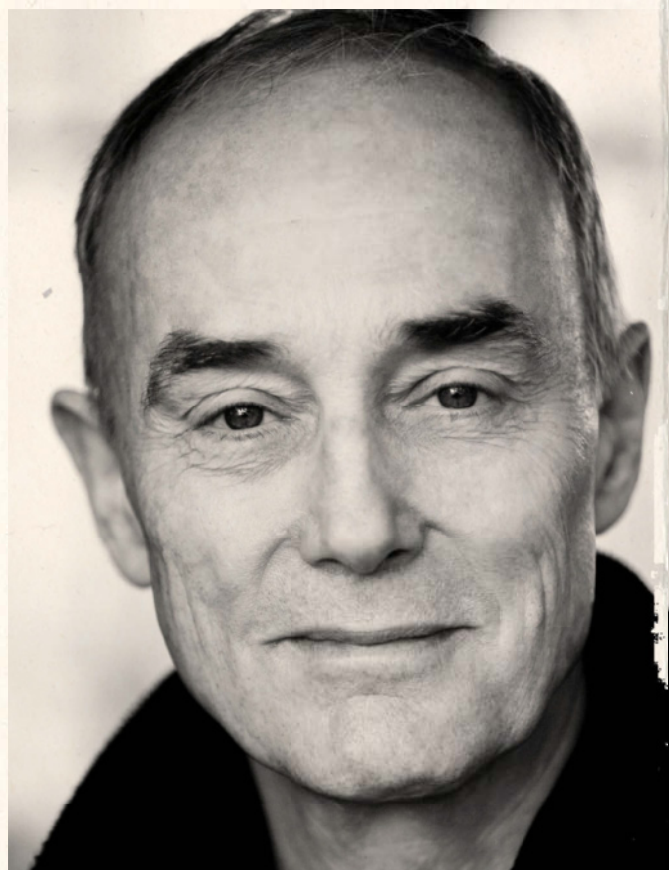
"IT WAS QUITE A
PRIMITIVE SETUP...
WHAT THEY
DID THERE WAS
AMAZING"

GARRICK HAGON

As rebel pilot Biggs
Darklighter in *Star Wars:
A New Hope*.



Hagon in one of the
scenes that was deleted
from the final cut.





INTERVIEW

GARRICK HAGON

THE BRITISH ACTOR REFLECTS ON HIS TIME AS BIGGS DARKLIGHTER IN THE ORIGINAL STAR WARS MOVIE – AND BEING FAMOUS FOR HAVING MOST OF HIS SCENES CUT OUT

WORDS CHRIS ANDERSON

As the world prepares for the release of *Star Wars: The Force Awakens*, you can't help but wonder how actor Garrick Hagon feels about it. He was cast as Biggs Darklighter in 1977's *A New Hope*, and was one of the pilots that died in the climatic attack on the Death Star.

But there was a whole back story for the character that was filmed, with Biggs revealed to be a childhood friend of Luke Skywalker's in a scene on Tatooine meant for earlier in the movie, and later they are reunited before heading off for the final battle. Unfortunately for Hagon, director George Lucas wielded his cutting-room scissors, reducing Biggs to few mentions, some brief glimpses and an explosion somewhere in space.

In a time before DVD or Blu-ray, rumours spread among *Star Wars* fans of the deleted footage, and Biggs grew a steady following. Today, the scenes can be watched on YouTube, while Hagon himself attends conventions all over the world, receiving praise regardless of his limited screen time.

How do the fans react to you at conventions?

Biggs is a well-liked character. He was a great pilot and a good friend to Luke, so I think he has a lot of respect among the fans. They know about the deleted scenes, and then a lot of his background has been filled out even further, particularly in the Dark Horse comics.

And there are Biggs action figures...

There are. I can think of five available currently, with the

Black Series, the Lego sets, the 12-inch figures – and that's just Biggs in the orange pilot uniform. It took a while, but Hasbro has released one of me in the outfit I wore in the deleted scene, with the cape. And there was a convention recently where somebody showed me a Toys R Us exclusive they had of Biggs' Red 3 X-Wing fighter. I don't actually collect figures of myself, but that I would have liked.

How did you end up getting the part originally?

We all had auditions, but I remember it being very casual. I sat down with George [Lucas], and he didn't really say an awful lot. There was no talk of the character or the scenes, so none of us had any idea what we were getting into. He told me we would be filming in Tunisia, so I said I had been to Morocco, and I think we formed a relationship from there.

So when did you first meet Mark Hamill, who your deleted scenes were with?

That was in Tunisia. There was a set built for Tosche Station, which is mentioned in the final cut, and I was there with a handful of other British actors playing Luke's friends. Mark was not experienced in film, but he was in TV, and he was very sharp and quick, and very friendly and welcoming. He was excited to be the lead, and it was just fun... we probably partied way too much, but we were by the beach, and Alec Guinness was on the set, which was amazing.

All of the younger actors must have looked up to him...

Yes, and that was the thing, to have this great actor giving it a mark of quality. I'd actually worked with him as a child, when I was getting into stage acting in Canada, as he had come over to play *Richard III*. If he remembered me, he didn't let on.

The scene you shot in Tunisia, you're like a big brother to Luke...

Yes, it's Biggs telling Luke he needs to get off the farm and join the Rebels, so he gives him the idea, but you don't see that in the final film. He then meets up with Luke again at the Yavin base before the attack on the Death Star, where you see how close they are, and

some elements of that were left in, but you don't know where it's come from.

Considering their friendship, Luke doesn't show much remorse when Biggs dies...

[Laughs] He has some feelings of anxiety as I go down, but I think his attitude was, "I don't have time for this, I need to get on, blow up the Death Star."

What was it like shooting the Death Star battle?

Those scenes and the Yavin base were all back at Elstree Studios. We had one X-Wing cockpit that we would take turns to crawl in and out of to be filmed. It was quite a primitive setup, and all of the effects were done later. What they did there was amazing.

Were you disappointed to have been cut out of the completed film?

Oh yeah, of course. But it happens a lot, you get over it. Often I see actors go to premieres and wonder where their scenes have gone, but because of *Star Wars* I get to travel the world and meet all kinds of people, and I've been in lots of TV and film since.

There are rumours Biggs may return in one of the planned spin-offs.

I've heard that, and someone did show me a photo of an actor from the one they are filming now who looked like Biggs [Diego Luna is rumoured to be playing him in *Rogue One*, set before *A New Hope*, due to be released in December 2016]. That would be extraordinary.

Do you still keep in touch with the cast, like Mark Hamill?

Mark and I actually did some voiceover work recently for the *Batman: Arkham Knight* videogame. We didn't see each other, but we passed messages. Then a lot of the other cast I see at conventions, of course. We're all excited about the new film, but don't know anything about it. I've done something that relates to it, which I'm not allowed to talk about, although it does have a relationship with Biggs. You'll have to wait and see. ☺

For more about Biggs and what Hagon is up to, visit www.biggsdarklighter.com.



THE BRIDES OF DRACULA STANDS UP AS ONE OF THE VERY FINEST HAMMER HORRORS. WITH A DAPPER NEW VAMPIRE, SOME GENUINE CHILLS AND AN OUTSTANDING PERFORMANCE FROM PETER CUSHING, JOIN US AS WE TRAVEL TO TRANSYLVANIA...

WORDS JONATHAN HATFULL

THE BRIDES OF DRACULA



Film

RUNNING TIME:

86 minutes

RELEASE DATE:

7 July 1960

DIRECTOR:

Terence Fisher

WRITERS: Jimmy Sangster,

Peter Bryan, Edward Percy

CAST: Peter Cushing, David

Peel, Yvonne Monlaur,

Mariita Hunt, Freda

Jackson

If you approach *The Brides Of Dracula* as a Hammer horror newcomer, you might note the absence of Sir Christopher Lee and assume that this is one of the studio's lesser sequels. You would be categorically wrong, as it's one of the best films that Hammer ever made. In fact, we might argue that it's their crown jewel. It's beautiful to look at, it's very well acted, it's skin-crawlingly creepy, director Terence Fisher is on the top of his game, and it keeps the viewer on their toes.

The adaptations of the Universal horror films were incredible success stories for Hammer, making sequels inevitable. *The Revenge Of Frankenstein* was released in the same year as *Dracula*, fully establishing

their status as purveyors of Gothic horror and Peter Cushing and Christopher Lee as the studio's biggest stars. When it was time for the Count to get a follow-up, however, Lee was notable by his absence. Whether it was a reluctance to reprise the role for fear of typecasting or a case of his agent wanting too much money, Lee was out, and the writing team was forced to come up with an alternative.

The script went through several iterations, but what was obvious was that the film required a new bloodsucker. The original title for the screenplay was *Disciples Of Dracula*, written by the prolific Jimmy Sangster. Two additional writers, Peter Bryan and Edward Percy, would be brought on board before completion in order to satisfy Hammer head Anthony

Hinds, as well as Cushing, who was reportedly unhappy with the dialogue Sangster had supplied for him. The result found Fisher on his absolute top form. With the exception of Lee, *The Brides Of Dracula* is brought to you by the Hammer Horror A-team, and they delivered.

It's clear that some of the film's strongest elements could not have been accomplished with Lee in the lead: the inevitable result of making the villains the stars is that the viewer is always one step ahead of the characters. When Cushing shows up in a *Frankenstein* sequel under a new alias, we know exactly who he is, and the same is true of Lee in the *Dracula* movies. The absence of the Count in *Brides* gives the film an element of surprise, and it's played beautifully.

The film starts off in absolute textbook Hammer horror fashion, as beautiful teacher Marianne Danielle (Yvonne Monlaur, who was given a lot of fanfare at the time as Hammer's new discovery) is driven through a gloomy forest in a horse and carriage that threatens to veer out of control. When they arrive at the small village, Marianne pops into the bustling inn for something to eat, but when a tall, dark and threatening stranger appears, everyone clears out and the coachman abandons her. The innkeepers insist that they don't have a room, at which point the Baroness Meinster appears.

As played by the legendary Mariita Hunt (Miss Havisham in 1946's *Great Expectations*), the Baroness is a wonderfully elegant threat. She makes the innkeepers cower in fear, and they suddenly change their tune and urge Marianne to stay for the night. Of course, Marianne goes ➤



Greta coaxes a newborn from its grave.

About

On her way to teach in Transylvania, young French schoolteacher Marianne Danielle accepts the hospitality of the sinister Baroness Meinster. The Baroness tells her that her son is insane, but Marianne sees the young man quite differently, and is shocked to see that he's chained up. No sooner has she found a way to free him, however, she realises that it is the Baron that she should be scared of. She escapes and loses her memory, but is found by Dr Van Helsing, who has experience in these matters...

THE BRIDES OF DRACULA

RETRO CLASSIC



The Brides Of Dracula is one of Hammer's best films.

"THE BRIDES OF DRACULA TURNS CUSHING INTO AN ACTION HERO"



The fiendish Baron Meinster bares his teeth.



Innocent Marianne is Meinster's target.

CLASSIC QUOTES

"ONLY GOD HAS NO FEAR"

VAN HELSING

"HE WAS MY SON. NOW HE IS ONLY... A BEAST OF THE NIGHT"

BARONESS MEINSTER

"THERE'S USUALLY A GOOD REASON FOR ALL THESE OLD CUSTOMS"

VAN HELSING

"MY MOTHER THINKS OF ME AS INHUMAN, DOESN'T SHE? I SUPPOSE SHE'S TOLD YOU THAT I'M MAD. THAT I HAVE TO BE LOCKED AWAY LIKE THIS FOR EVERYBODY'S SAKE. WELL, WHY SHOULDN'T SHE?"

BARON MEINSTER

"NO, HE'S NOT MAD, YOU KNOW THAT MUCH DON'T YOU?"

GRETA

"THE POWERS OF DARKNESS ARE TOO STRONG, THEY'VE BEATEN YOU. HE'S FREE. HE'LL COME BACK HERE, THAT'S CERTAIN. HE'LL COME BACK TO HIS OLD GRETA..."

GRETA

"HAVE YOU HEARD OF THE CULT OF THE UNDEAD?"

VAN HELSING

"SHE IS NO LONGER LIKE THE LIVING, NOT EVEN, GOD HELP US, THE DEAD!"

CURE

"MARIANNE... MY DARLING MARIANNE... YOU HAVEN'T FORGOTTEN YOUR LITTLE GINA? PUT YOUR ARMS AROUND ME, PLEASE, I WANT TO KISS YOU, MARIANNE. PLEASE BE KIND TO ME. SAY THAT YOU FORGIVE ME FOR LETTING HIM LOVE ME"

GINA

RETRO CLASSIC

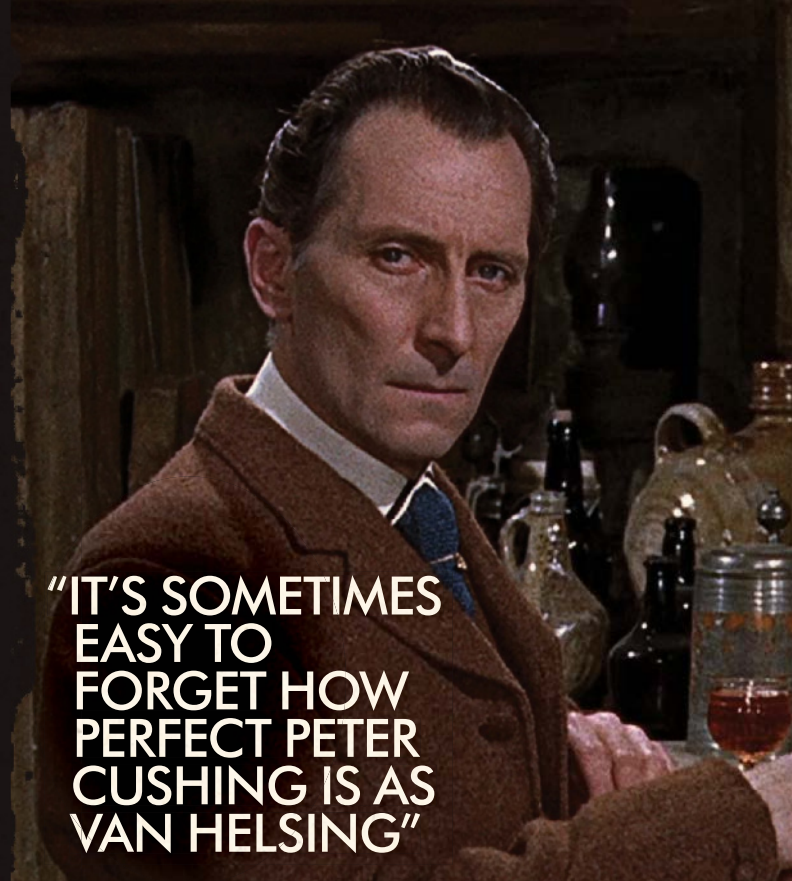
THE BRIDES OF DRACULA

➤ with the Baroness to spend the night at her castle, which is staffed only by one very sinister servant named Greta (Freda Jackson). The sets are extraordinary, the costumes are lavish, Fisher shoots everything beautifully and as the Baroness and Greta talk about a crazed son, we're primed for something terrible to happen.

As Marianne prepares for bed, she looks out of her window and sees a gentleman standing on the edge of a balcony. She cries out and rushes to meet David Peel's Baron Meinster. The blonde-haired, blue-eyed Peel is devastatingly charming as he displays the chain his mother has forced him into. Marianne agrees to find the key for his chain, because surely his terrifying mother is at fault. Once he's freed, and free to let the mask slip, he's a very different, icily cold figure, instructing his mother to come to him to take her punishment.

It's half an hour before Dr Van Helsing makes his entrance, finding Marianne in the woods, dispensing some restorative smelling salts and offering her a lift into town and back to the inn, where he puts in a request for a coffee and a cognac, and discovers that a young woman has been killed. Spotting the wild garlic in her coffin, Van Helsing finds the tell-tale bite marks on the victim's neck and instantly deduces what's going on.

It's sometimes easy to forget just how perfect Cushing as Van Helsing. Surrounded by grieving locals, a fretting priest and a buffoonish doctor, he is remarkable in his steely calm. "Who is it that is not afraid?" asks the transformed Baroness Meinster when Van Helsing braves the castle. "Only God has no fear," answers the Doctor, even as he makes a damn good case for his own backbone. "You know who I am?" she asks. "I know



"IT'S SOMETIMES EASY TO FORGET HOW PERFECT PETER CUSHING IS AS VAN HELSING"



Cushing's Van Helsing is ready for another round.



The Brides watch their master fight Van Helsing.



It wouldn't be Hammer without a big, threatening man in a cape.

who you were," comes the reply. Van Helsing's offer to release the Baroness from her vampiric state is gladly accepted, showing his humanity even as he hunts.

While Cushing's role in *Dracula* was as expository as it was exciting, *The Brides Of Dracula* turns him into an action hero. In his first confrontation with the Baron, Van Helsing is hurled all over the room before bouncing back with impossible poise, and slides a crucifix across the table to send his opponent scurrying backwards. He leaps over tables, swings on ropes and, in one air-punching sequence, he simply tackles the Baron. In one of the film's most iconic images, Van Helsing is forced to cauterise the vampire bite wound delivered by the Baron, pressing a hot poker to his neck. As lush and Gothic as the film is, it packs one hell of a punch.

And it is lush and Gothic, and genuinely creepy, in large part due to Jackson's performance as the cackling Greta. Her horror at the escape of the young Baron doesn't last long, quickly becoming glee. In the film's most skin-crawling sequence, Van Helsing watches as she lies beside a freshly dug grave, urging the newly turned creature inside to claw its way out, a proud midwife as a deathly white hand

NAILING IT, AGAIN

The 5 best Hammer sequels that aren't Brides Of Dracula

THE REVENGE OF FRANKENSTEIN (1958)



transplants a living brain into a brute's body.

1 Peter Cushing, Terence Fisher and Jimmy Sangster returned for this excellent follow-up, in which Frankenstein

DRACULA: PRINCE OF DARKNESS (1966)



Barbara Shelley and a ferocious Andrew Keir.

2 Brides aside, this is the finest *Dracula* sequel, with a silent but terrifying Christopher Lee returning to the role, a brilliant

FRANKENSTEIN CREATED WOMAN (1967)



It's a favourite of Martin Scorsese.

3 After the dismal *Evil Of Frankenstein*, the series found form again with this surprisingly spiritual sequel.



With no Christopher Lee, Cushing took centre stage.

THE BRIDES OF DRACULA

RETRO CLASSIC

bursts free from the dirt. There have been many Renfields in Dracula's history, but there haven't been many assistants who performed their task with such relish.

Speaking of relish, Peel is wonderful, managing to make his Baron Meinster distinct from Lee's Count. Leaving aside their obvious physical differences, the Baron is a charmer. It's hard to imagine Lee talking his way into a young lady's chambers at the boarding school where she works. There's a playfulness to Meinster, a twinkle in his eye that makes his dark turns all the more effective.

If there's one complaint to be made about *The Brides Of Dracula* it's that its conclusion arrives a little abruptly, but it's a breathtaking final few minutes that throws Van Helsing's survival into question before delivering the archetypal Gothic image of the burning mill, and the ingenious solution of spinning the windmill into the form of the cross to finally put the holy-water-scarred Baron down.

The Brides Of Dracula was a definite success for Hammer, but the series wouldn't return until 1966 with *Dracula: Prince Of Darkness*, which would see the return of Lee, but without Cushing. The characters of Van Helsing and Dracula wouldn't meet again in Hammer history until *Dracula AD 1972*, at which point the horror had all but dissipated. It's curious how *Brides* sometimes feels a little overlooked, but repeat viewings confirm its status as a superb piece of Gothic horror. Go ahead and revisit it; you won't be disappointed. ✂



Not even Van Helsing is safe from the terrifying Baron.



Freda Jackson's Greta is an incredible evil scene-stealer.



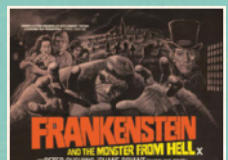
TASTE THE BLOOD OF DRACULA (1970)



the price for summoning the Count.

4 Though most of the chills are totally gone, this is a gleefully entertaining tale, which finds three well-to-do gents paying the

FRANKENSTEIN AND THE MONSTER FROM HELL (1974)



on good form as Baron Frankenstein.

5 Admittedly, this one is definitely one of the lesser *Frankenstein* films but it's one of the stronger later sequels and Cushing is

WATCH FIRST



THE HOUND OF THE BASKERVILLES (1959)

Cushing brings his steely class to Conan Doyle's detective under Terence Fisher's direction in this excellent adaptation.

WATCH NEXT



DAUGHTERS OF DARKNESS (1971)

A couple fall under the spell of a glamorous woman and her ward.

The great Mariita Hunt as the Baroness Meinster.



Cushing's Van Helsing gets into the action.

Meinster is a very different vampire to Count Dracula.



YOUR TAKE ON THE CLASSIC

WHAT YOU THOUGHT @SCIFINOW



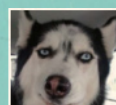
"Peter Cushing BOSSING IT as a perfect stud/action/ mega British combo"
@ZoeHowerska



"One of the 1st horror films I saw as a kid. Scared me then, of course, but I can watch it with affection now. Cushing was great!"
@SpeedForce1973



"Peter Cushing – that's all I need to say. About 99% of his films are awesome & *The Brides Of Dracula* matches up de'fright'fully ;D"
@The_LizMarshall



"The first Hammer film I ever saw on telly in the 70s. It's still one of the most beautiful looking of the early ones."
@SkepticalHusky



"Always thought Peter Cushing was great. This one used to scare the heck outta me as a kid. Still love the atmosphere & soundtrack."
@Andyisatwork



INTERVIEW
THE REFLECTING SKIN



INTERVIEW

REVIVING A FORGOTTEN MASTERPIECE

WE TALK TO THE BRILLIANT WRITER-DIRECTOR PHILIP RIDLEY ABOUT HIS AMERICAN NIGHTMARE THE REFLECTING SKIN

WORDS JONATHAN HATFULL



Describing *The Reflecting Skin* is a tricky business. It's the story of Seth, a boy in an American farming community that hides something evil. It's dark, stylish, funny and moving, not to mention deeply weird, but director Philip Ridley tells us that there's one thing it's not. "The film

isn't about realism, thank God!" he laughs.

"Was it a horror film? Was it a comedy? Was it a drama? Nobody knew how to release it."

Feted at festivals, *The Reflecting Skin* disappeared at the box office. What a joy it is to see it in all its glory, a pitch-black American nightmare that takes place in bright yellow cornfields and blue skies. The lovely setting hides a terrible darkness, as Seth's friends are abducted and murdered one by one, while his brother Cam (Viggo Mortensen) falls for their neighbour (Lindsay Duncan), who Seth believes to be a vampire.

"I did a long sequence of photographic collages called American Gothic that were what I gleaned to be a mythical America," explains Ridley. "They were

all based on films and images, so they were set in the wheat fields because of *Little House On The Prairie*, all the men looked like Elvis and the women like Marilyn Monroe. Friends were saying, 'They're like a storyboard for some kind of surreal film about that landscape.'"

"If you look at the ingredients, you would assume you were going to get the most joyful, happy thing, like *Mary Poppins* in the wheat fields!" he laughs. "To subvert that is its main alchemy. I remember saying to [cinematographer] Dick Pope, 'If we can make these wide, golden, open expanses of wheat fields feel claustrophobic then we've won.'" Meanwhile, the black Cadillac moves along like a shark. "We referred to those as our *Jaws* moments, that black shark moving through a yellow ocean. This is *Lord Of The Flies* in the wheat fields, not *Little House On The Prairie*!"

Another challenge was Seth himself. The film is told from his point of view, and as the story progresses we start to wonder if our hero is in fact one of the landscape's monsters. "Not only is he an unreliable narrator, but there's something psychotic in the way he's remembering it," teases Ridley. "When people first saw the film, they said 'These bits are so over the top' and 'These bits don't make sense' – yeah, I know that! These bits didn't happen by accident! I didn't by accident get a 70-piece string orchestra in! The idea of doing it, not just through a child, but perhaps an old man remembering

his childhood, and then filtering it through a psychotic sensibility is what *The Reflecting Skin* is all about."

"Seth is desperately trying to make sense of the world," he continues. "He's desperately trying to piece together some elements of the narrative so he can form a story that makes sense, and the tragedy is how he makes mistakes along the line. Like a lot of us, he picks up on the wrong information or joins the correct dots together in the wrong way. Even describing the film like that gives it more logic than it has! Because the film is psychotic, so it's about a lot more than that, really."

This unique viewpoint and the stunning contrast between landscape and subject has helped the film become a cult classic, while Ridley's reputation as a writer has only grown with acclaimed plays like *The Pitchfork Disney*, *Mercury Skin* and *Piranha Heights*. Screenings of *The Reflecting Skin* paired with his other two films (*The Passion Of Darkly Noon* and *Heartless*) means his work has continued to find new audiences.

"I think in a strange way time has caught up with it, because a lot of the things that seemed bizarre and difficult to take on board with the film are not so difficult now," he tells us. "*The Reflecting Skin* is about the meeting place between the film and the audience. That's what completes the film. It gives you a sequence of dilemmas and questions, and it's up to the audience to piece that together into something that makes sense. It's not normal or accepted storytelling. It just gives you a series of dilemmas and clues and hints, and then the alchemy, the magic happens in how you react to that."

Sadly, Ridley doesn't plan on a return to the big screen. "I'm never going to make another film... God, there's so many adjectives I'm groping for, and none of them don't involve blasphemy. I hate that it's so much out of my control once a film is finished. The happiest moments of my life have been when I've been on set filming, but afterwards you don't know who owns the rights, and people can sit on films and do nothing with it. There's no other art form that exists in this way, that somebody can have complete control over your creation and decide to do absolutely nothing with it." ☁

The Reflecting Skin is available on Blu-ray now, distributed by Soda Pictures.

***The Reflecting Skin* is finding a new life on home entertainment.**



**"THIS IS
LORD OF THE
FLIES IN THE
WHEAT FIELDS"**
PHILIP RIDLEY

A PHILIP RIDLEY PRIMER

A guide to the
director's informal
film trilogy



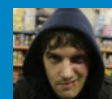
The Reflecting Skin (1990)

Young Seth Dove suspects his neighbour Dolphin Blue (Lindsay Duncan) of vampirism, but what is really killing the children in his rural community? Can he stay alive long enough to protect his brother Cameron (Viggo Mortensen) from her clutches?



The Passion Of Darkly Noon (1995)

Darkly Noon (Brendan Fraser) stumbles out of a religious cult and into the woods, where free-spirited artist Callie (Ashley Judd) and her partner Clay (Mortensen again) push him to a psychotic breaking point.



Heartless (2009)

Jim Sturgess stars as Jamie, a photographer with a large heart shaped birthmark on his face. Believing himself disfigured and tormented by demonic London gangs, he makes a pact with Papa B (Joseph Mawle) for new skin, but it comes with a terrible price.

Something strange is happening
in the town of Stepford.

Where the men spend their nights doing something secret.
And every woman acts like every man's dream of the
"perfect" wife.

Where a young woman watches the
dream become a nightmare.

And sees the nightmare engulf her best friend.

And realizes that any moment, any second—
her turn is coming.



THE STEPFORD WIVES

FLASHBACK

THE STEPFORD WIVES

40 YEARS ON, WE TAKE A LOOK BACK AT LATE BRITISH DIRECTOR BRYAN FORBES' EERIE 1975 SCI-FI DOMESTIC HORROR CULT CLASSIC – WHICH HELPED COIN THE TERM 'STEPFORD WIFE' – AND FRANK OZ'S MANGLED AND MISJUDGED 2004 COMEDY ENSEMBLE REMAKE

WORDS OLIVER PFEIFFER

Shot predominately in glaring daylight, in a brightly lit suburban setting with only slow, subtle hints at what sinister goings on are brimming beneath the surface, 1975's *The Stepford Wives* is the kind of sci-fi horror film that creeps up on you unexpectedly, and is all the more unnervingly effective for it.

Free-spirited Joanna Eberhart (Katharine Ross) quickly comes to suspect that something's not quite right in the oddly idyllic town of Stepford, Connecticut, where she and her family have relocated to escape their chaotic New York City life. A minor accident in a supermarket car park calls for the timely emergency services to abruptly whisk away the seemingly unharmed and profoundly apologetic driver. The only problem is they appear to drive off in the wrong direction. Joanna had witnessed the same angelic lady, Carol van Sant (played by future Fairy Liquid advocate Nanette Newman), submissively being fondled in her garden by her husband, and then, at a barbecue the domestic conformist causes a ruckus by relentlessly repeating "I'd just die if I don't get this recipe!" to her bemused guests, as if heavily intoxicated. Subtle hints that something strange is at play in Stepford, for sure.

Luckily, Joanna happens upon equally bemused new resident Bobbie Markowe (Paula Prentiss), a refreshingly fun-loving extrovert who shares the same feeling of outsider isolation and similarly observes that all the women in Stepford appear to be dutiful housewives who enjoy nothing more than baking, pleasing their husbands in bed and enthusiastically performing mundane housework. Talk about *Desperate Housewives*!

"It was a foreigner's point-of-view of America," actress Paula Prentiss tells SciFiNow. "It had the perspective of someone from another country. Sometimes we need to do that to be able to see who we are." Indeed, acclaimed late British director Bryan Forbes, (*Whistle Down The Wind*) was hired to helm the adaptation of Ira Levin's 1972 satirical science fiction novel, lending an idiosyncratic otherness to the tale, which pushed the American Dream to the extreme by configuring the shock-horror scenario of housewives turned into buxom, domesticated robots by their initially intimidated, scheming husbands.

Forbes shot the film completely on location in Connecticut, the American state known for its now clichéd suburban staples such as white-picket fences,

manicured lawns and extravagant housing. The anti-horror look was exactly what the director was going for. "I wanted to make a thriller in sunlight," he later claimed.

But the film could have turned out very differently indeed considering some of the original cast and crew choices. For example, it's interesting to entertain the idea what the film would have looked and felt like had original choice Brian De Palma called the shots. *The Stepford Wives*' esteemed Oscar-winning scribe William Goldman was firmly against hiring the budding suspense thriller/horror auteur, who believed this was his ticket to the big time, and who had then only the sinister Margot Kidder-starring shocker *Sisters* (and unreleased fantasy musical *Phantom Of The Paradise*) on his genre resumé, with the classic Stephen King adaptation *Carrie* still a couple of years away. "If you hire Brian De Palma, I don't want anything to do with the picture again!" Goldman threatened at the time.

Not that Goldman got on like a house on fire with Forbes either, with the two disputing both casting decisions and the initial script. "I don't think he likes directors, particularly British directors," Forbes reflected. Perhaps what most irked the acclaimed screenwriter ➤

"PAULA WAS AN EXTROVERT... IN THE BEST SENSE OF THE WORD SHE WAS KOOKY"

NANETTE NEWMAN

➤ (who would go on to pen *The Princess Bride* and Rob Reiner's Stephen King adaptation *Misery*) was that Forbes rewrote his initial draft, which allegedly featured a far more horrific dénouement that was subsequently toned down by the director, who felt it ran counter to the rest of the film.

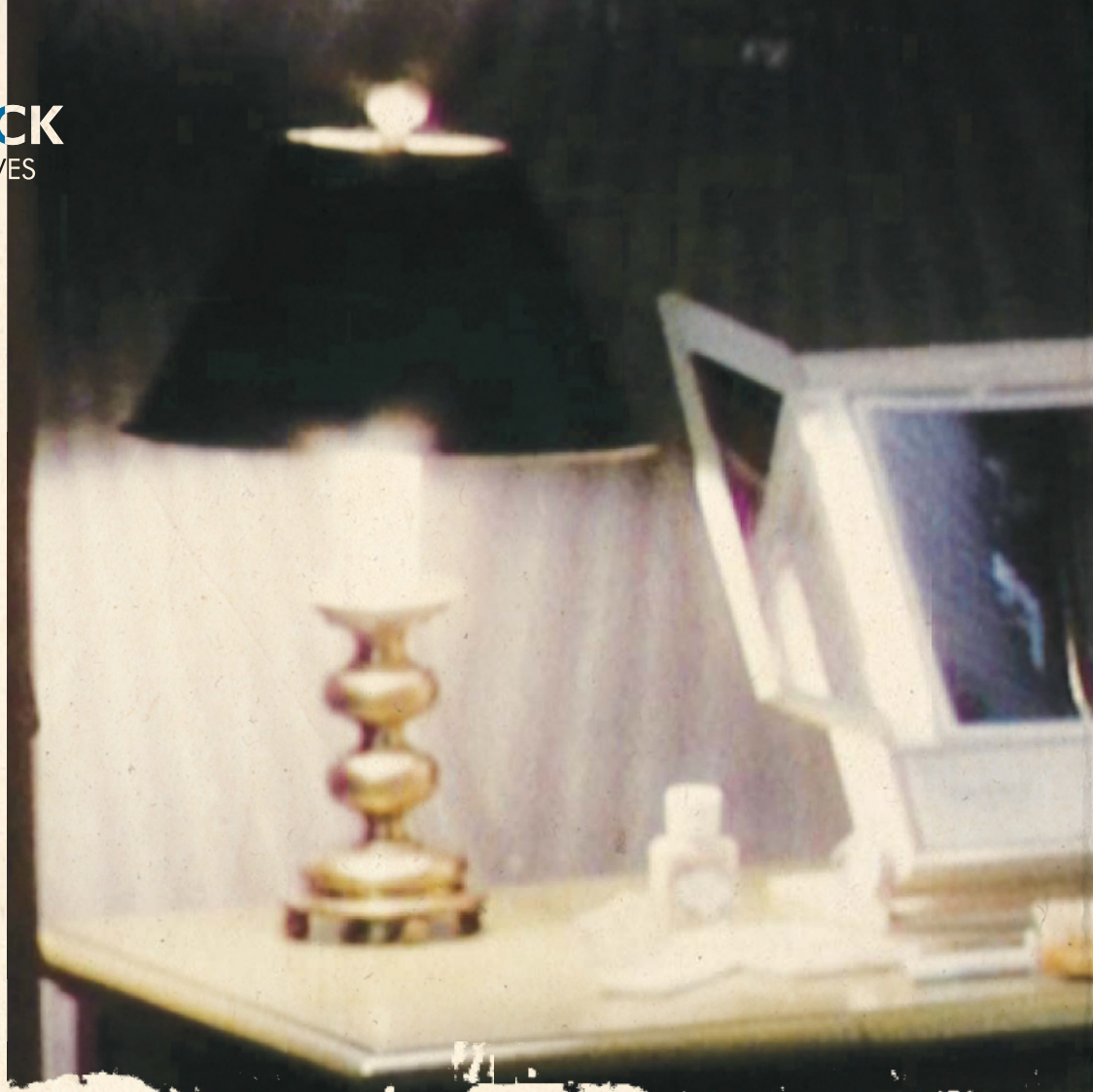
Goldman objected to the casting of Forbes' own wife Nannette Newman in the supporting role of archetypal Stepford housewife Carol. The scribe initially wanted the wives to parade around in Playboy Bunny suits and, as Newman wouldn't have suited the scantily clad ideal, the costuming was altered to accommodate toned down long floral Victorian-type dresses instead.



Goldman was also looking for a Mary Tyler Moore type for the lead. After 25 actresses auditioned, the role eventually fell to Diane Keaton, who subsequently dropped out at the last minute due to 'bad vibes' about the script from her analyst. Katharine Ross, famed for her parts in classics *The Graduate* and *Butch Cassidy And The Sundance Kid* (and much later notably portraying Jake Gyllenhaal's psychiatrist in *Donnie Darko*) replaced Keaton, but her role wouldn't be the only one that was hastily substituted.

For the part of her outgoing best friend Bobbie, future *Blade Runner* replicant Joanna Cassidy was cast on the insistence of the producer. Unfortunately, things fell apart just a few short weeks into filming, and the same producer consequently fired the actress. Paula Prentiss assumed the role following Cassidy's departure. "I had just had a baby, and that expression of joy that I brought to Bobbie came naturally from that," says the actress. "I wanted her to be funny – a light-hearted character who didn't take herself, or life, too seriously."

"Paula was a kind of extrovert – mad, funny and would make you laugh, and in the best sense of the word she was kooky," reflected Nannette Newman. The role of Bobbie was a crucial one, particularly for one of the film's most memorably unsettling (and faintly comical) scenes to work: where Joanna discovers that her triumphantly disobedient friend has seemingly surrendered to convention and become a Stepford Wife herself. "Joanna! How could you do a thing like that?" repeats Bobbie after an annoyed Joanna abruptly stabs her with a kitchen knife in an attempt to discover whether she bleeds, which triggers her strange behaviour. "When I was just going to make you coffee!" she says endlessly, as she repeatedly pours coffee onto the floor and frenetically opens and closes kitchen cupboards, mimicking a malfunctioning computer and revealing that the real Bobbie has been substituted for a domesticated robotic replicant.



Originally it was envisioned that the Stepford wives would be clad in Playboy Bunny costumes.



What's really being discussed during the guarded Men's Association meetings?

It's the first overtly 'sci-fi' moment in the movie, and it's all the more shockingly disturbing for it. But it's when Joanna happens upon an unfinished, horrifically hollow-eyed android version of herself at the sinister Men's Association that *The Stepford Wives* bleeds into horror territory, with the automation creepily coming alive and reaching out to strangle her.

The film climaxes with the now iconic shopping sequence, where all the Stepford Wives – including the newly transformed Joanna and Bobbie – parade around a supermarket, prosaically greeting each other as they shop for groceries. An apt commentary on the mindlessness of grocery shopping and a fierce attack on consumerism if ever there was one – a scene that Frank Oz would later pay homage to in his inferior comedy remake (see box out).

Released during the height of the women's liberation movement in 1975, and with its cutting depiction of male chauvinism, it's ironic that *The Stepford Wives* was later targeted by feminist groups who claimed that the film was anti-women, when in fact it intended to

target those traditional gender ideals. Perhaps it wasn't helped by the fact that a television advert appeared to aggravate matters by urging wives to see the film before their husbands do! The confusion culminated with Forbes being physically attacked at the New York press screening, motioning the perplexed Brit to plead that if anything, the *The Stepford Wives* was anti-man.

Nevertheless, despite performing poorly at the box office, the film seeped into the public consciousness, etching the term 'Stepford Wife' into popular culture and securing Forbes' film subsequent cult classic status – further solidified by an array of relentlessly dire sequels and follow ups. A chillingly deceptive slow burn for sure, *The Stepford Wives* joins the slew of 1970s sci-fi techno conspiracy chillers like *Westworld* and *Demon Seed* that depict the dangers of modern-world complacency and how technology can mimic, creep up against and ultimately take over humanity. ☞



The Stepford Wives is available to buy on DVD now.

THE STEPFORD WIVES

FLASHBACK



The shocking climax, which features a hollow-eyed and murderous android version of Katherine Ross, remains truly unsettling.

Katherine Ross and Paula Prentiss (right) quickly realise something sinister is at play in Stepford.



What lurks beneath this white-picket fenced domestic bliss?



STAR-STUDDED STEPFORD

A LOOK BACK AT FRANK OZ'S ILL-FATED COMEDY REMAKE

30 years following Bryan Forbes' film, with a slew of forgettable made-for-television-sequels (*Revenge Of The Stepford Wives*, *The Stepford Children*, *The Stepford Husbands* et al), Hollywood thought the series was ripe for reappraisal and a star-studded remake surfaced, courtesy of Yoda puppeteer-turned-filmmaker Frank Oz.

Joanna Eberhart (Nicole Kidman) is now a high-powered, confrontational career woman married to a comparatively weak man who earns less than she does (Matthew Broderick). After being fired from her role as executive producer of a reality TV show, the couple move to Stepford, where the similar events of the original film unfold – but this time played for laughs. Bette Midler replaces Paula Prentiss as the free-spirited, outlandish, anti-Stepford wife Bobbie Markowe, Roger Bart plays the first gay Stepford 'wife', while Glenn Close portrays a conventional suburban housewife... or so it seems.

The film climaxes with a twist (Spoiler alert) where it is revealed that the presumed leader all along (portrayed by Christopher Walken) is in fact a robotic Stepford husband, and Close's character is unveiled as the wacky non-robotic mastermind pulling the proverbial strings. At least it spared us from any further sequels – given as it encapsulates ideas from both *Revenge Of The Stepford Wives* and *The Stepford Husbands*. A critical and commercial flop, the ill-judged, rarely funny comedic affair became better known for its notorious behind-the-scenes wrangling between Oz and his star-studded cast.

"I fucked it up!" the filmmaker admitted to *Ain't It Cool News* in 2007. "I played it safe. For the first time, I didn't follow my instincts. And what happened was, I had too much money, and I was too responsible and concerned for Paramount... And I didn't follow my instincts, which I hold as sacred usually. I love being subversive and dangerous, and I wasn't. I was safe, and as a result my decisions were all over the place, and it was my fault."

The Stepford Wives was heavily re-written post completion of principle photography, with several cast members called back for reshoots. An example of the compromised artistic integrity is evident in the original recreation of the infamous 'robotic Bobbie' revelation scene from the original.

"There was a whole scene of major, major visual effects which took two weeks to shoot and seven months to do the special effects for, but we cut it out," revealed Oz. "Joanna feels attacked by Bobbie to the extent that she grabs a knife... She grabs a knife and stabs Bobbie. It causes a short circuit and causes all of Bobby's functions to go haywire, which means all of a sudden a whisk comes out of her finger, a tube comes out of her arm, there's music emitting from a speaker in her stomach, her head starts spinning off... the preview audience didn't like all the robotic stuff!"

Had Oz left the scene as originally intended, it would've made the now forgettable confrontation, which hinges on Nicole Kidman's admittedly spirited performance, far more outrageously entertaining.





THE SCIFINOW GREMLINS QUIZ

ARE YOU A MODEL MOGWAI OWNER OR DO YOU NEED TO
RE-EVALUATE YOUR LIFE CHOICES? FIND OUT WITH
OUR GREMLINS QUIZ...

RULE NUMBER ONE

1. What are the three stages of a Gremlin's life cycle?
2. What is Randall Peltzer's occupation?
3. Gremlins die instantly when they are exposed to what?
4. What type of food does Billy ill-advisedly feed the Gremlins?
5. What is the subtitle of *Gremlins 2*?

RULE NUMBER THREE

6. What is the name of the Gremlin leader in the first film?

7. How much did Gizmo cost to buy?
8. What is the name of the town that the film is set in?
9. How many rules was Rand given in order to take proper care of Gizmo?
10. Which Disney film do the Gremlins watch?

RULE NUMBER FOUR

11. Who owns the antique store where Rand buys the Mogwai?
12. What makes a Mogwai evolve into a Gremlin?
13. What happens when a Mogwai or Gremlin gets wet?

14. How does Stripe spawn an army of new Gremlins after the rest get killed?
15. What type of animal is Barney?

OH GOD, WHAT HAVE YOU DONE?

16. Who wrote the film's screenplay?
17. Which composer wrote the film's score?
18. In what year was *Gremlins* first released?
19. Which *Stand By Me* actor played Billy's friend Pete?
20. Was *Gremlins* directed by a) John Landis, b) Joe Dante, or c) John Hughes?

DIDN'T HE/SHE DO WELL! See how you did with our arbitrary scoring system



16-20

GIZMO

Of all your Mogwai brethren, you're the only one who kept your head. Your cute and fluffy exterior is hiding the brain of a genius. Carry on eating after midnight responsibly and you will go far on the quiz circuit.

11-15

BILLY PELTZER

It wasn't the best idea to feed your new pet(s), but you handled the subsequent Gremlin hell-rampage pretty well. Give yourself a double pat on the back. This quiz ain't got nothing on you.

6-10

MURRAY FUTTERMAN

You've always been paranoid and suspicious, but this time you were finally right. However, you did almost get killed. You should keep your guard up next time, and maybe stay off the sauce.

0-5

RANDALL PELTZER

You are a terrible person. Sure, you meant well, but what the heck are you doing, buying unidentifiable creatures from shady antique shops? Surely you should have known that was a bad idea.

ANSWERS: 1. MOGWAI, COCON, GREMLIN 2. INVENTOR 3. SUNLIGHT 4. CHICKEN 5. A NEW BATCH 6. STRIPE 7. \$200 8. KINGSTON FALLS 9. 3 10. SNOW WHITE AND THE SEVEN DWARFS 11. MR WING 12. FEEDING THEM AFTER MIDNIGHT 13. THEY MULTIPLY 14. HE JUMPS INTO A SWIMMING POOL 15. A DOG 16. CHRIS COLUMBUS 17. JERRY GOLDSMITH 18. 1984 19. COREY FELDMAN 20. C) JOHN HUGHES

KRACKERS

KRACKERS COMICS & GAMES

COMICS • GRAPHIC NOVELS • TOYS
WARHAMMER • DUNGEONS & DRAGONS
STAR WARS • MAGIC: THE GATHERING
DR WHO • KID ROBOT • FUNKO POP!
ADVENTURE TIME • BOARDGAMES

5 BATH PLACE, TAUNTON, SOMERSET TA1 4ER TEL: (01823) 335 057

WWW.KRACKERS.COM

To advertise in

SciFiNow

Contact us on
01202 586442 or adinfo@imagine-publishing.co.uk

f

FACE IN SPACE

SEND YOUR FACE TO SPACE*

FACEINSPACE.CO.UK



SALES@FACEINSPACE.CO.UK
01179 512965

3D BOBBLE HEADS
ANNOUNCEMENTS
WEDDING PROPOSALS
COMPANY PROMOTIONS
AND MORE

*Well almost, model sent to 120,000 feet on weather balloon



CONSOLE PASSION

WWW.CONSOLEPASSION.CO.UK

ONLINE ORDERING AND WORLDWIDE SHIPPING OF THOUSANDS OF GAMES AND CONSOLES.

MOST GAMES AND CONSOLES ARE COMPLETE WITH THEIR ORIGINAL BOXES AND INSTRUCTIONS.

GAMES COLLECTIONS AND CONSOLES BOUGHT OR PART EXCHANGED.

MANY RARE JAPANESE GAMES STOCKED.

THE UK'S PREMIER MODIFIED CONSOLE SUPPLIER.

SERVING THE RETRO GAMING COMMUNITY FOR MORE THAN

15 YEARS



PayPal Verified by GeoTrust®

Maestro VISA MasterCard VISA ELECTRON

Find us on Facebook and Twitter



WANT MORE?

Go to **GreatDigitalMags.com**
and get great deals on brilliant
back issues & exclusive
special editions

INSTANT ACCESS TO BACK ISSUES



**PLUS SAVE
EVEN MORE
IF YOU
SUBSCRIBE**



EXCLUSIVE BOOKS & SPECIAL EDITIONS

★ GO TO GREATDIGITALMAGS.COM NOW ★

STAR WARS

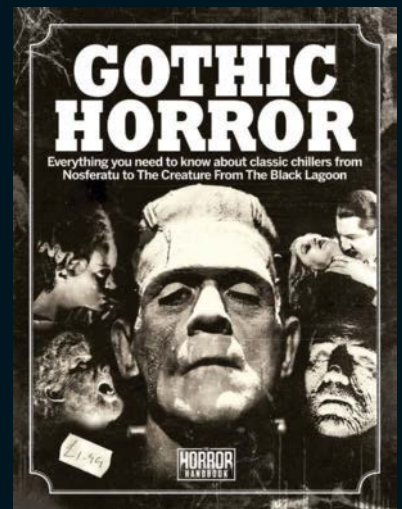
— THE ORIGINAL TRILOGY —
The Complete Manual

100% unofficial guide to a galaxy far, far away



Grab your
copy from
Tosche
Station

EDITOR'S
PICK



X-Files

The Complete Manual

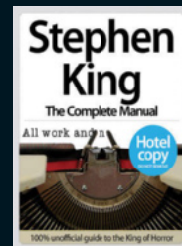
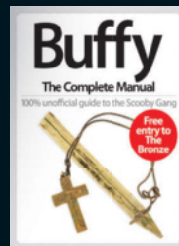
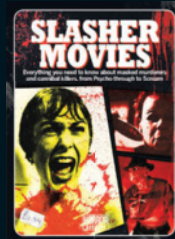
100% unofficial guide to the FBI's most unwanted



Star Trek

The Complete Manual

100% unofficial guide to Starfleet



ALL AVAILABLE TODAY ON
GREATDIGITALMAGS.COM

SciFiNow

THE WORLD'S BEST SCI-FI, FANTASY
AND HORROR MAGAZINE

NEXT ISSUE 13 JANUARY



**DON'T
MISS OUT**
Turn to page 14
to subscribe!

— X —

THE TRUTH IS HERE

Behind the scenes on the X-Files revival

SciFiNow

Imagine Publishing Ltd
Richmond House 33 Richmond Hill
Bournemouth Dorset BH2 6EZ
☎ +44 (0) 1202 586200
www.imagine-publishing.co.uk
www.scifinow.co.uk
www.greatdigitalmags.com

Magazine team

Deputy Editor Steve Wright
steve.wright@imagine-publishing.co.uk

☎ 01202 586244

Art Editor Marcus Faint

Features Editor Jonathan Hatfull

Senior Staff Writer Poppy-Jay Palmer

Photographer James Sheppard

Editor in Chief James Hoare

Senior Art Editor Stephen Williams

Publishing Director Aaron Asadi

Head Of Design Ross Andrews

Contributors

Chris Anderson, Abigail Chandler, David Cousins, Sarah Dobbs, Andy Fairhurst, Matthew Handrahan, Darran Jones, Stephen Kelly, Katherine McLaughlin, Carrie Mok, Joe Nazzaro, Jen Neal, Claire Nicholls, Charlie Oughton, Dom Peppiatt, Oliver Pfeiffer, Poster Posse, Rebecca Richards, Krystal Sim, Laura Sneddon, Julide Tannirverdi, Matthew Turner, Ryan Wells, Josh West, Mark White

Cover image

The Incredibles © 2004 Disney/Pixar
Ghostbusters © 1984 Columbia Pictures Industries, Inc. All Rights Reserved
Rise Of The Planet Of The Apes © 2011 Twentieth Century Fox Film Corporation and Dune Entertainment III LLC. All Rights Reserved
Harry Potter And The Deathly Hallows: Part 2, The Lego Movie and Mad Max: Fury Road © 2011, 2013 and 2015 - Warner Bros. Entertainment Inc. All Rights Reserved
Arrow and Atom © 2015 The CW Television Network / Warner Bros. Entertainment Inc. All Rights Reserved
Man Of Steel, Batman V Superman: Dawn Of Justice and Suicide Squad © 2013, 2014 and 2015 Warner Bros. Entertainment Inc., Ratpac-Dune Entertainment LLC and Ratpac Entertainment, LLC
Marvel's Jessica Jones © 2015 Marvel Studios/Netflix Inc. All Rights Reserved
Star Wars: The Force Awakens and Rogue One © 2015 - Lucasfilm Ltd & TM. All Rights Reserved
The Walking Dead © AMC 2014. All Rights Reserved
Game Of Thrones © 2012 Home Box Office, Inc. All Rights Reserved
Star Trek Into Darkness © 2013 Paramount Pictures. All Rights Reserved
Agent Carter © 2015 Marvel
Blake's 7 and Doctor Who © 1978 & 2015 BBC/BBC Worldwide
X-Men: Days Of Future Past and Deadpool © 2014 and 2015 Twentieth Century Fox Film Corporation
The Amazing Spider-Man 2 © 2013 Columbia Pictures
Captain America: The Winter Soldier © 2014 MVLFFLC. TM & © 2014 Marvel. All Rights Reserved
Warcraft, 2015 Universal Studios © All Rights Reserved
Alice In Wonderland © 2010 Disney
Goosebumps © 2015 Sony Pictures Inc. All Rights Reserved
The X-Files © 2015 Fox

Advertising

Digital or printed media packs are available on request.

Head Of Sales Hang Deretz

☎ 01202 586442

hang.deretz@imagine-publishing.co.uk

Account Manager Anthony Godsell

☎ 01202 586420

anthony.godsell@imagine-publishing.co.uk

International

SciFiNow is available for licensing. Contact the International department to discuss partnership opportunities.

Head Of International Licensing Cathy Blackman

☎ +44 (0) 1202 586401

licensing@imagine-publishing.co.uk

Subscriptions

To order a subscription to SciFiNow

☎ +44 (0) 844 844 0245 (UK)

☎ +44 (0) 1795 414 619 (Overseas)

Email: scifinow@servicehelpline.co.uk

13 issue subscription (UK) – £52

13 issue subscription (Europe) – £70

13 issue subscription (ROW) – £80

Circulation

Head Of Circulation Darren Pearce

☎ 01202 586200

Production

Production Director Jane Hawkins

☎ 01202 586200

Finance

Finance Director Marco Peroni

Founder

Group Managing Director Damian Butt

Printing & Distribution

Southernprint Ltd, 17-21 Factory Road, Upton Industrial Estate, Poole, Dorset, BH16 5SN, <http://www.insite.southernprint.co.uk>

Distributed in the UK, Eire & the Rest of the World by Marketforce, 5 Churchill Place, Canary Wharf, London, E14 5HU. ☎ 0203 787 9060, www.marketforce.co.uk

Distributed in Australia by Network Services (a division of Bauer Media Group), Level 21, Civic Tower, 66-68 Goulburn Street, Sydney, New South Wales 2000. ☎ +61 2 8667 5288

Disclaimer

The publisher cannot accept responsibility for any unsolicited material lost or damaged in the post. All text and layout is the copyright of Imagine Publishing Ltd. Nothing in this magazine may be reproduced in whole or part without the written permission of the publisher. All copyrights are recognised and used specifically for the purpose of criticism and review. Although the magazine has endeavoured to ensure all information is correct at time of print, prices and availability may change. This magazine is fully independent and not affiliated in any way with the companies mentioned herein.

If you submit material to Imagine Publishing via post, email, social network or any other means, you automatically grant Imagine Publishing an irrevocable, perpetual, royalty-free license to use the images across its entire portfolio, in print, online and digital, and to deliver the images to existing and future clients, including but not limited to international licensees for reproduction in international, licensed editions of Imagine products. Any material you submit is sent at your risk and, although every care is taken, neither Imagine Publishing nor its employees, agents or subcontractors shall be liable for the loss or damage.

© Imagine Publishing Ltd 2015

ISSN 1477-6650

ip
IMAGINE
PUBLISHING

recycle
When you have finished with
this magazine please recycle

BBC

DOCTOR WHO

EXCLUSIVE COLLECTOR'S SERIES

NEW &
EXCLUSIVE
ToysRUs



NEW
RESEALABLE
COLLECTOR
STYLE
PACKAGING

14 PRODUCTS TO COLLECT • 5.5 INCH SCALE
INTRICATE DETAIL • BESPOKE PACKAGING • ICONIC FIGURES

AVAILABLE NOW @

ToysRUs

BBC

BBC, DOCTOR WHO (word marks, logos and devices), TARDIS, DALEKS, CYBERMAN and K-9 (word marks and devices) are trade marks of the British Broadcasting Corporation and are used under licence.
BBC logo © BBC 1996. Doctor Who logo © BBC 2012. TARDIS image © BBC 1963. Dalek image © BBC/Terry Nation. 1963 Cyberman image © BBC/Kin Pether/Carry Davis 1966. K-9 image © BBC/Rob Ridd/Steve Mearns 1977. Licensed by BBC/WW Ltd.

www.character-online.co.uk



PROUD TO SUPPORT



St Peter's Hospice For Patients, Families and Bristol

OPTIMUS

BRISTOL COMIC CON
9TH & 10TH APRIL 2016

ECC, UWE FRENCHAY CAMPUS, NORTH ENTRANCE, BRISTOL, BS34 8QZ

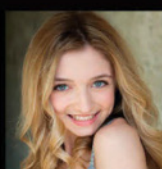
CONFIRMED GUESTS, MORE TO BE ADDED



TROY BAKER
VOICE OF JOEL
THE LAST OF US!



ASHLEY JOHNSON
VOICE OF ELLIE
THE LAST OF US!



HANA HAYES
VOICE OF SARAH
THE LAST OF US!



SEAN SCHEMSEL
VOICE OF GOKU
DRAGONBALL Z



NATHALIE COX
STAR WARS: THE
FORCE UNLEASHED



VIRGINIA HEY
FARSCAPE
MAD MAX



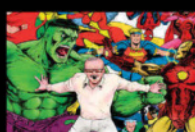
SIMON FISHER BECKER
DR WHO
HARRY POTTER



JON DAVEY
MONSTER CREATURES
OF DR WHO



WEBSITE



LEE BRADLEY
COMIC ARTIST



JOHN - PAUL BOVE
COMIC ARTIST



LEE SULLIVAN
COMIC ARTIST



FACEBOOK

ENTRY TICKETS ARE STRICTLY ONLY AVAILABLE ONLINE. 10% OF THE FINAL TICKET SALES ARE BEING DONATED TO ST PETERS HOSPICE, TICKET NUMBERS ARE LIMITED SO PURCHASE YOUR TICKETS TODAY TO AVOID DISAPPOINTMENT

DELOREAN



REPLICAS OF THESE MOVIE CARS WILL BE ON DISPLAY!

BARRICADE



LIGHTNING MCQUEEN



1989 BATMOBILE



SHOW TIMES: 9AM - 6PM

TICKET PRICES:

EARLY ENTRY (9AM) £12

NORMAL ENTRY (11AM) £10

WEEKEND VIP TICKET £200

TRADER TABLES

PROP DISPLAYS

COSTUMERS

MOVIE CARS

Q & A SESSIONS

GUEST SIGNERS FROM:

FILM & TV

COMIC

GAMING

ANIME/MANGA

FOR MORE INFORMATION PLEASE VISIT:

WWW.OPTIMUSCONVENTION.COM

SUPPORTED BY



@BadMoSquitoFilm

TO SPONSOR THIS EVENT OR
TO ADVERTISE AT THIS EVENT PLEASE GET IN TOUCH
E: INFO@OPTIMUSCONVENTION.COM



@BristolOptimus



Optimus: Bristol comic con

SUPPORTED BY



HapSnappersPhotos